

Americana Collection

QUARTO

E

75

.E34

vol.34-39

L. Tom Perry Special Collections
Harold B. Lee Library
Brigham Young University

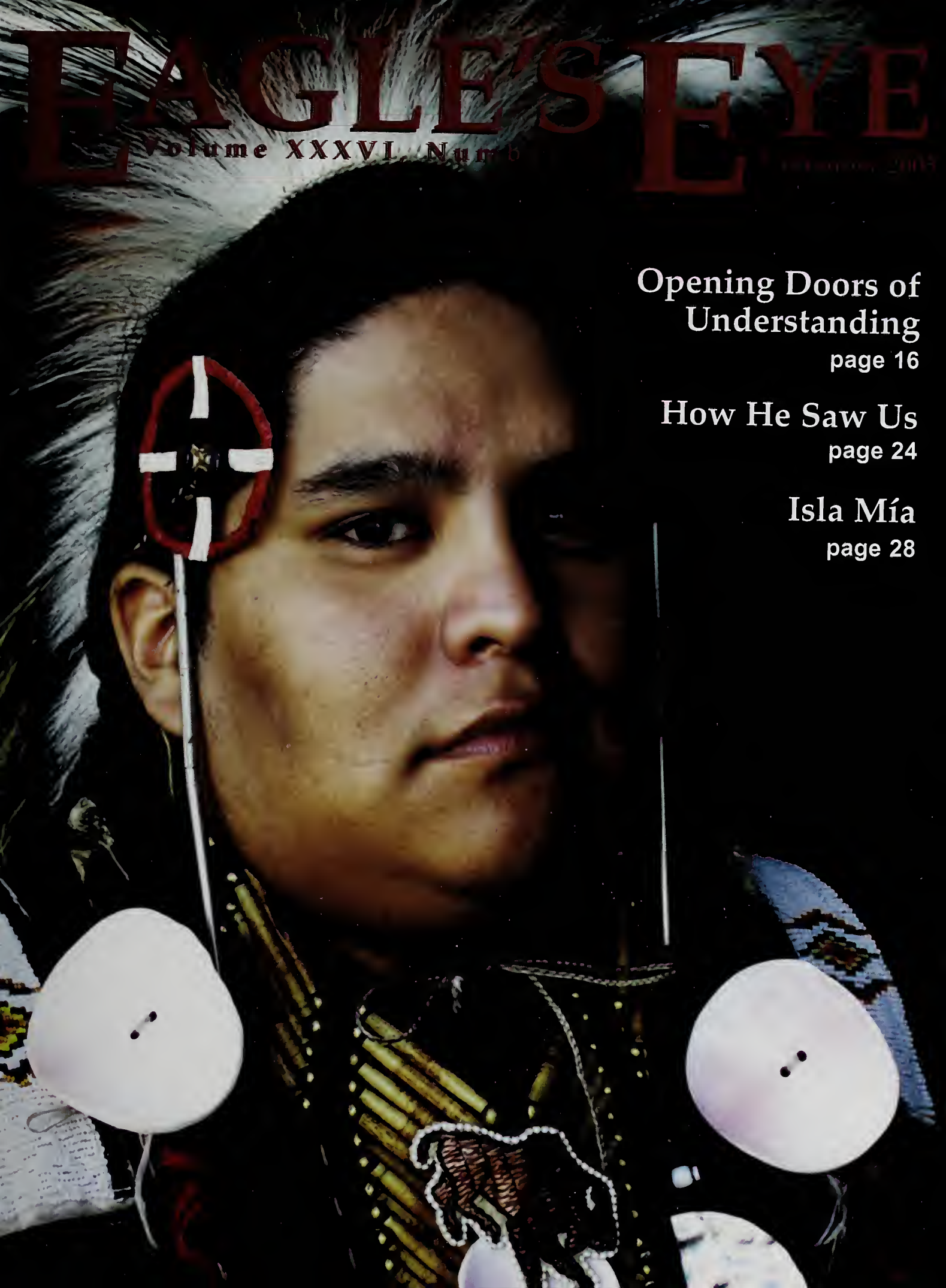
BRIGHAM YOUNG UNIVERSITY



3 1197 23026 8960

Amer
QUARTO
E
75
.E34
vol.34-39

Eagle's Eye Magazine
Multicultural Student Services
Brigham Young University
1320 WSC
Provo, UT 84602



EAGLE'S EYE

Volume XXXVI Number 6

October 2003

Opening Doors of
Understanding
page 16

How He Saw Us
page 24

Isla Mía
page 28

Advisor

Lynette Simmons

Staff

*José Figueroa
Marcus McCoy
Natalie Whipple*

Contributors

*Maria Molina
Brooke Ollerton
Trevor Reed
Tom Roderick*

Volunteers

*Rijon Denetclaw
Fabio Gaertner
Joshua Molina*

Multicultural Student Services

Lisa Muranaka

Director

Darin Eckton

Assistant Director

Anthony Bates

Multicultural Counselor

Samuel Brown

Multicultural Counselor and SOAR Coordinator

Lucky Fonoimoana

Multicultural Counselor

Diane Hill

Office Manager

Tiffany Morgan

Assistant Recruiting Coordinator

Cristiano Ruy

Multicultural Counselor

Lynette Simmons

Multicultural Counselor and Publications Coordinator

LaVay Talk

Multicultural Counselor and Financial Aid

STUDENT LIFE

Janet S. Scharman

Student Life Vice President

Vernon L. Heperi

Dean of Students

Jonathan Paine

Assistant Dean of Students



BYU

CONTENTS

EAGLE'S EYE VOL. XXXVI NO. 3, DECEMBER 2005

PAGE 6

FEATURES

- 16 **Opening Doors of Understanding**
MSS Programming
by Natalie Whipple
- 18 **A Seminole Story**
The Life of Osceola
by Tom Roderick
- 22 **The Spirit of Rebirth**
Celebrating the New Year Worldwide
by Maria Molina and Brooke Ollerton
- 24 **How He Saw Us**
The Prophet Joseph Smith and Multicultural Americans
by Trevor Reed
- 28 **Isla Mía**
Puerto Rican Longings
by José Figueroa
- 30 **Democratizing Beauty**
Hispanic-American Artists of the New Deal Era
by Brooke Ollerton

DEPARTMENTS

- 2 FROM THE DIRECTOR
- 3 STAFF PAGE
- 4 CAMPUS NEWS
- 5 COMMUNITY CORNER
- 6 EVENTS
- 10 STUDENTS
- 12 ALUMNI
- 13 PROGRAMMING

Cover (Rijon Denetclaw): Devin Dunn, of the Shoshone-Bannock tribe, is one of the many Harold A. Cedartree Memorial Powwow participants who come to enjoy the annual event sponsored by Multicultural Student Services. See related story on page 16.

Inside Front (Marcus McCoy): This stairway, located in the foyer of the new Joseph F. Smith Building on BYU's campus, connects students to three of the five floors of the building. Its circular pattern suggests that it will extend into eternity, symbolizing the potential of the students who walk up each step. See related story on page 6.

Inside Back (Courtesy Museum of International Folk Art, Santa Fe, New Mexico. Dept. of Cultural Affairs): Colcha Embroidery by Estella García and her Colcha Embroidery Class at the Melrose Federal Art Center (ca. 1936), cotton and yarn, Federal Art Project, Melrose, New Mexico. Gift of Mr. and Mrs. Robert H. Martin, Museum of International Folk Art, a unit of the Museum of New Mexico, Santa Fe. (A.1986.467.1) Photo by Blair Clark. See related story on page 30.

FROM THE *Director*

Les Muranaka



The Grand Canyon is an amazing geological sight. It has been carved over millennia in the rocks of the Colorado plateau. Years of erosion by water, ice, and wind contributed to the wondrous formations that include raised plateaus and plunging basins. The bold colors, in combination with the awe-inspiring views, encourage individuals to glance at its majesty for just one more moment while the sunlight graces the edges. Filled

with both solid structures and wide chasms, this natural wonder presents a world where many dreams and possibilities can be envisioned.

Many people view educational pursuits like the Grand Canyon. Their pursuits are steep in tradition and the formation has taken years. From a distance, the view is beautiful and compelling. Individuals may envision certain hopes and dreams yet upon closer scrutiny and investigation, the view in its entirety may seem overwhelming or unattainable. The carved chasms may seem too immense to cross, basins too deep from which to emerge, or heights too steep to scale.

The mission of Brigham Young University "is to assist individuals in their quest for perfection and eternal life. That assistance should provide a period of intensive learning in a stimulating setting where a commitment to excellence is expected and the full realization of human potential is pursued."¹

In accordance with the mission of BYU, Multicultural Student Services is designed to be a "unique team of multicultural specialists who value the total development of the multicultural student within the aims of a BYU education. We seek to develop a BYU environment of 'fellow citizenry' where multiculturalism can flourish. ('...ye are no more strangers and foreigners, but fellow citizens...' Ephesians 2:19)."² Our university and office mission statements declare our strong belief and commitment to the full

realization of human potential. An individual's potential may be partially realized as they seek opportunities in higher education and receive the blessings of formalized learning and instruction.

Nevertheless, oftentimes the chasm between potential and reality seems too great to overcome. Our office is designed to help bridge the chasm, whether perceived or real, to assist those who may begin their higher educational journey with trepidation. I am confident we have personnel in the office who truly care about individual students and what happens in their academic lives as well as their personal lives. Although our programs or services are not always perfect, I hope our desire and effort to serve more perfectly is evident with each communication or interaction we have with students, campus, and the community. We design our programs and services to bridge the chasms in order to make higher educational pursuits attainable, to fill the basins with meaningful relationships and knowledge, and to assist individuals as they scale to new heights that are beyond their wildest imagination and dreams. And if by chance an individual does fall, we hope to be there to lend a helping hand and to remove the dust so he or she can return to the path of their educational journey once again.

We are committed to lifelong learning and service in our office. We are dedicated to the holistic development of individuals. And above all, we are followers of Jesus Christ, who I believe can guide and inspire us all. It is through Him we can invest our fondest hopes, dreams, and aspirations to become a contributing part of the grandeur of His eternal plan.

NOTES

1. Brigham Young University Mission Statement, <http://unicomm.byu.edu/about/mission/>.
2. Multicultural Student Services Mission Statement, <http://multicultural.byu.edu/>.

A large, stylized handwritten signature of Lisa Muranaka in black ink.

Lisa Muranaka
Director, Multicultural Student Services

Winds of Change

by Natalie Whipple

At *Eagle's Eye*, things are always changing in little ways—a design here, a font there—all to make our publication the best it can be. Anyone who knows about *Eagle's Eye* knows it has gone through some big changes since its creation in 1970, but they also know that it has always strived to meet the needs of its readers and producers.

Once again, *Eagle's Eye* is going through a period of change to meet the needs of Multicultural Student Services (MSS) and its students. With that in mind, *Eagle's Eye* will be publishing less frequently until we have evaluated our publication.

This past year, we have celebrated our thirty-fifth year with some beautiful magazines. In honor of our publication's Native American roots, we devoted all three issues' covers to Native American themes. These beautiful covers represent our past, while the inside of our publications represents our present and future.

As a staff, we, too, will be changing much in these coming months and hope that we will continue to bring you the best *Eagle's Eye* can offer. This past summer we said goodbye to Joshua Molina, who is now working with MSS's Fiesta celebration, Maria Molina, who is teaching English as a second language at the Missionary Training Center (MTC), and Tom Roderick, who also works at the MTC. And we said goodbye to Trevor Reed and Brooke Ollerton, who both graduated and moved on to employment in their fields of study. Unfortunately, I, too, will be leaving this December to prepare for my first baby due in March. We would like to thank all of our past employees for their time and talents—their work has contributed greatly to helping us complete this issue.

Again, we hope you enjoy this issue and those yet to come.



Joey Figueroa: I am a son of borderlands, where cultures mingle. My life is a constantly changing patchwork of cultures—Mexican, Puerto Rican, American—that has led me to consider cultural identity and its importance in today's world. My identity is found on the path blazed by my ancestors, saintly men and women who loved my generation even before knowing it.



Marcus McCoy: As a senior psychology major here at BYU, I will be graduating soon. My dream is to be a lawyer, a civil litigator, fighting for those who are taken advantage of in our society. In doing this, I hope that a change can come about in this world. The change I am referring to is a world without hate and injustice, a world with love and unity.



Natalie Whipple: My life has changed quite a bit recently. Looking back at this time last year, I was engaged, busy, and itching to finish school. Now with my first wedding anniversary in December, I can't believe how much has changed since then, except I'm still dying to finish school. I now look forward to my first child in March, graduation in April, and the adventure that lies beyond that.

Photos by Marcus McCoy

A Legacy of Speeches

by Brooke Ollerton

Devotionals are a more than fifty-year-old tradition at BYU. But you didn't have to attend President George Albert Smith's 1950 devotional to hear his voice. And you don't have to rely on your notes to remember the most recent devotional.

BYU speeches, an online resource, provides access to devotional, fireside, commencement, and annual university

conference speeches from 1949 to today. These talks are available in twelve formats, including online text, video, MP3 audio, and DVD. With over a thousand speeches published, anyone can access the legacy of wisdom that has become a BYU tradition. *To access talks, visit BYU Speeches at speeches.byu.edu.*

Hands-on Learning

by Maria Molina

Learning is more than reading a textbook. It involves applying theories to real-life situations. The David M. Kennedy Center for International Studies offers BYU students hands-on experience in an international setting. Students travel the world to study languages, teach English to children, conduct research, or volunteer with non-profit

organizations, just to name a few of the programs. Through the many International Study Programs, students learn the love of serving, teaching, and understanding the world around them, while earning college credit. *To find out how you can have an experience abroad, visit <http://kennedy.byu.edu/ispl/index.html>.*

BYU's Law Fair

by Marcus McCoy

"I want to practice law in a way to eliminate racism. Is NYU the place for me?" This question and many others were addressed at Brigham Young University's Law Fair. Law schools such as Yale, Stanford, NYU, and 123 others sent representatives here to inform students about admission, share financial aid strategies, and provide students with an opportunity to network with their respective law schools.

Started in 1990, BYU's Law Fair has exposed students to many different law schools.¹ In its first year only 33 of the 188 ABA (American Bar Association) accredited

law schools attended the fair.² It has now grown to 126. Catherine Bramble, BYU's prelaw advisor, says, "The fact that the number of schools is growing each year says to me that the more BYU students get out into the law schools, the more the law schools are impressed and want more BYU students to come there."³ *For more information visit BYU's Prelaw Advisement in 3234 of the Wilkinson Student Center.*

NOTES

1. Catherine Bramble, e-mail to the author, October 24, 2005.
2. *Ibid.*
3. *Ibid.*

The Silver Screen at BYU

by Natalie Whipple

Motion pictures have been a major part of our culture since their debut in the early 1900s. In celebration of this legacy, L. Tom Perry Special Collections showcases classic silver screen films from their vast archives each semester in the Harold B. Lee Library auditorium.

Not only are these movies projected from their original film, but most are over

fifty years old. Showings this semester included *King Kong*, *She*, and *A Trip to Salt Lake City*. Admission is free and movies usually start at 7:00 PM. *For more information, visit the Special Collection website at <http://sc.lib.byu.edu/events/archives/index.php?page=film>.*

Unity through Divinity

by Marcus McCoy

Understanding divinity helps “Earth’s many people cross cultural and religious barriers.”¹ This is the theme of The Museum of Peoples and Cultures’ (MPC) new exhibition, “Seeking the Divine: Ritual, Prayer, and Celebration.”

The exhibition was unveiled in conjunction with Utah’s Prehistory and Heritage Week, which celebrates Utah’s rich archaeological and paleontological heritage.² The display features 150 religious symbols of faith originating from Africa, New Guinea, Sri Lanka, and various other areas.³

One of the purposes of “Seeking the Divine” is to show that there is unity amongst all cultures. The exhibition

implies that if unity was embraced, the world would be a better place. The exhibition will be on display for approximately two years.

For more information call (801) 422-0020 or visit the museum located south of BYU’s campus at 700 North 100 East, Provo. Its hours are weekdays, from 9AM–5PM.

NOTES

1. Dr. Marti Allen, *Seeking the Divine: Ritual, Prayer, and Celebration* (Provo, Utah: Museum of Peoples and Cultures, 2005). Exhibition brochure.
2. Utah State History, Utah Prehistory Week, http://history.utah.gov/archaeology/public_archaeology/utah_prehistory_week/index.html.
3. Rebecca Shippen, “New Exhibition at the Museum of Peoples and Cultures opens May 14, 2005,” press release, May 2005.

Dean Heperi Speaks

by Natalie Whipple

On December 6, campus devotional featured Vernon Heperi, Dean of Students at BYU and former director of Multicultural Student Services. Now in his third year as dean, Heperi addressed students about building a strong testimony.

A native of New Zealand, Heperi used his background to teach students that having a strong testimony is just as important as having a strong GPA. Centering his comments on Matthew Cowley, the first missionary to New Zealand, he stressed that those with strong testimonies can bless others and withstand trials.

To conclude, Heperi bore powerful testimony of Christ, Joseph Smith, and The Book of Mormon, demonstrating to the audience that these three elements are key to having a firm testimony of the gospel.

Community Corner

Artistic Rendezvous

by José Figueroa

Lovely color and trenchant imagery rendezvous at the Springville Museum of Art. The embrace of different themes, ranging from motherhood to Native American art, unfolds in the backdrop of the old villa-style architecture of the museum in the heart of Springville, Utah.

Spectators are invited, free of charge, to view the Museum’s special exhibitions which have included such dramatic themes as *Art from Mao’s China* and *Women Workers of the USSR*.

The Springville Museum of Art is located at 126 East 400 South, Springville, Utah. For information on exhibitions and schedules, call (801) 489-2727.

Orchestra at Temple Square

by Trevor Reed

After its 1999 debut in Salt Lake City, the Orchestra at Temple Square has been a main attraction in Utah. Joining the fame of the Mormon Tabernacle Choir, the Orchestra at Temple Square masterfully performs works from composers like Mendelssohn, Mozart, and Mahler.

The orchestra is unique in that all the performers are members of The Church of Jesus Christ of Latter-day Saints. Under the direction of Barlow Bradford, the orchestra regularly accompanies the Mormon Tabernacle Choir and has performed in productions such as *Savior of the World* and *Music and the Spoken Word*. President Gordon B. Hinckley shared how important the orchestra is to the Church. “With the rapid growth of the Church . . . it becomes

more important than ever before to provide the very best musical talent and leadership to meet the demands of the coming century.”¹

Performances in the Tabernacle in Salt Lake City happen regularly. Visit www.lds.org for more details on concert dates and ticket information.

NOTE

1. “News of the Church,” *Ensign*, March 1999, 80.



Courtesy: Mormon Tabernacle Choir

A Building that Speaks of Eternity

Joseph F. Smith Building Dedication Ceremony

by Marcus McCoy

“Light and truth”¹ are symbols of the newly built Joseph F. Smith Building (JFSB) on the Brigham Young University campus. This building’s structure is very unique; with its intricate geometric shapes and use of open space, the JFSB conveys a sense of eternity and promotes a spirit of learning upon entering its walls.

Joseph F. Smith, the sixth president of The Church of Jesus Christ of Latter-day Saints for whom the building is named, emphasized the importance of obtaining knowledge and furthering one’s education. President Smith once said, “The mere stuffing of the mind with knowledge of facts is not education. The mind must not only possess a knowledge of truth, but the soul must revere it, cherish it, love it as a priceless gem; and this human life must be guided and shaped by it in order to fulfill its destiny. Educate yourself not only for time, but also for eternity.”²



The jovial President Gordon B. Hinckley, of The Church of Jesus Christ of Latter-day Saints, addressed BYU students at the dedicatory ceremony of the JFSB. Hinckley expressed his hopes that BYU students will live worthy to receive the divine and secular knowledge one may learn in such a temple of learning.

Secular knowledge is of great importance, and is highly valuable to each of us in this world. President Smith hoped he could motivate everyone to also acquire sacred knowledge. Elder Willard R. Smith, a son of Joseph F. Smith, remembered his father during an address at the Smith Family Living Center’s dedication in 1955, the building that previously occupied the site where the JFSB currently stands. He spoke of his father’s “great love for the youth, the children of Zion; and the great hope that was always in his breast that opportunities and privileges might be granted them to be spiritually enlightened, to be physically strengthened, and to be put in tune with our Father in Heaven and His Son, Jesus Christ.”³

The new edifice took almost two and a half years to build. The building houses the two largest colleges on campus: The College of Family, Home, and Social Sciences and The College of Humanities. It has facilities to “accommodate up to 1,400 students” at any one time.⁴ Also located in the building are The Family History and Genealogy Center, The Humanities Technology and Research Report Center, The Gallery and Gallery Overlook, and The Child and Family Studies Laboratory, “which serves 280 preschool and kindergarten children annually.”⁵

In the dedicatory prayer for the JFSB, President Gordon B. Hinckley expressed hope that the “instructors who serve here may feel [God’s] divine inspiration in their sacred work of education.” He continued, “We pray that the minds of their students may be enlightened and their intellects



The newly erected Joseph F. Smith Building (JFSB) houses the two largest colleges on BYU campus: The College of Family, Home, and Social Sciences and The College of Humanities. The 280,000-square-foot building is equipped with 27 classrooms, 401 faculty and administrator offices, a large auditorium, a theater, and an underground three-level parking structure with 265 stalls.

sharpened as they partake of the knowledge here to be obtained.”⁶

This building’s purpose is represented by the life of Joseph F. Smith. President Hinckley stated, “We thank [God] for him whose name it bears, for his integrity, for his great devotion, and for his remarkable faith.”⁷ As students, we must remember that the new building is dedicated “as a place for teaching and learning, for pondering and reflecting on the wonders of the world in which we live and on the eternal verities of life.”⁸

NOTES

1. University Communications, “Pres. Hinckley scheduled to dedicate the JFSB,” *The Daily Universe*, Wednesday, September 14, 2005, <http://newsnet.byu.edu/story.cfm/56540>.
2. Joseph F. Smith, *Gospel Doctrine: Selections from the Sermons and Writings of Joseph F. Smith* (Salt Lake City: Bookcraft Inc., 1998), p. 269.
3. See note 1.
4. *Ibid.*
5. *Ibid.*
6. President Gordon B. Hinckley, “JFSB Dedicatory Prayer” (dedication ceremony, Brigham Young University, Provo, Utah, September 23, 2005).
7. *Ibid.*
8. *Ibid.*

True Blue Pride

Homecoming Week 2005

by José Figueroa

Provo rumbled with roars of cougar pride during Brigham Young University's (BYU) 2005 Homecoming Week. The entire week, from the eleventh to the fifteenth of October, was devoted to showing what is exactly meant by the phrase, "true blue pride."

The celebration began with a Tuesday forum in the Marriott Center at BYU. The hour was one filled with music and special tributes to the Prophet Joseph Smith, the first prophet of The Church of Jesus Christ of Latter-day Saints. This year marks the two hundredth anniversary of the Prophet's birth. Joseph Smith is revered among members of the Church for his important roll in restoring, through divine revelation, essential truths to the earth concerning the true mission and gospel of Jesus Christ. Many of these truths had been lost to Christianity for centuries.

The theme of the 2005 BYU Homecoming Week was "Catch the Spirit,"¹ emphasizing the importance to students of having an attitude similar to Joseph Smith when serving and taking truth to the world—not just getting excited about the homecoming activities.

That same evening, people took shuttles to the foot of Y mountain, where they hiked up the mountainside to light the "Y." This tradition, which started in 1907 with kerosene soaked balls and torches, is one of the most remembered activities.² The tradition, now done with electric lights, was made even more memorable by the presence of Mindy Gledhill, a BYU student and Latter-day Saint singer, who sang at the ceremony.

But the intensity of the celebration didn't lessen overnight. Bright baby faces lit up the Wilkinson Student Center Wednesday night during the BYU baby pageant. With hundreds of parents anxious to show off their sons or daughters, the building was filled with "awws" and baby laughter.

To add to this, the next day was the BYU Homecoming Spectacular in the Marriott Center. One of the highest points of excitement, the Spectacular was hosted by Jane Clayson Johnson, former host on the CBS Early Show. As Johnson narrated, the BYU Men's and Women's Choirs, the BYU Wind Symphony, and other performing groups, including Living Legends, entertained the audience with song and dance. These groups captured some of the majesty of the Prophet Joseph Smith's life through song and dance. As the first president of The Church of Jesus Christ of Latter-day Saints, Smith envisioned a worldwide Church that embraced all cultures, something that has come to pass. The Spectacular ended in loud cheers and a standing ovation.

Friday, football fans waded through blue foam on Helaman Field during "True Blue Football." The blue foam, which is what firefighters use to temporarily dye an area, made normal flag football more memorable as most teams left the field entirely dyed blue.³

Saturday, however, was the most action-packed day. In the morning, BYU campus goers could be found at the edge of the street as the Homecoming Parade, with all sorts of displays and performing groups, including International Folk Dance Ensemble and the BSU Stepping Queens, marched down Provo streets, thrilling cheering crowds as they went.

The parade was in preparation for the Homecoming football game against Colorado State University (CSU). Fans, some painted in blue, made their way to Lavell Edwards Stadium, where the cougar football team bested the CSU rams.

The 2005 BYU Homecoming Week was full of an enthusiasm that will keep the university buzzing for a while. It was "true blue pride" that will only be topped by next year's homecoming celebration.

NOTES

1. Lisa Johnson, "Homecoming Celebrates the Life of Joseph Smith," Oct. 11, 2005, <http://newsnet.byu.edu/story.cfm/56924> (accessed Dec. 07, 2005).
2. Tiffany Olsen, "BYU students to light the 'Y,'" *Daily Universe*, Oct. 11, 2005, <http://newsnet.byu.edu/story.cfm/56932> (accessed Nov. 11, 2005).
3. Lindsey Miller, "True Blue Football a Homecoming tradition," Oct. 15, 2004, <http://newsnet.byu.edu/story.cfm/52983> (accessed Nov. 11, 2005).



Above: Homecoming Week is a family event at BYU. Numerous activities, including a homecoming parade and a baby pageant, offered families wholesome opportunities to spend time together.

Below: Different performing groups participated in the parade during Homecoming Week. The parade began on University Avenue and marched through Provo with spectacular fanfare.



Photos by Steve Walters / BYU

A Step Into Serenity

Rodney Smith Photography Exhibition

by Marcus McCoy

A change in the atmosphere occurs, a feeling of solitude captives you, and a sense of tranquility engulfs your inner-self upon entering *Adam's Dream*. In contrast to the demands and struggles of the real world, this Brigham Young University Museum of Art exhibition brings a state of serenity upon the patrons as they gaze into the surreal images of the sixty-nine black and white gelatin silver prints.

Adam's Dream is a collection of prints from "many phases" of Rodney Smith's career, with an "emphasis on his commercial work during the 1990s."¹ His career began while still a student at Yale, in the master's of divinity in theology program. There Smith met the renowned documentary photographer Walker Evans and became his student, mastering the craft of black and white photography.²

The title of the black and white photograph exhibition comes from a letter written in 1817 by the poet John Keats. A quote taken from the letter explains, "The imagination may be compared to Adam's dream; he awoke and found it truth." "Adam" is interpreted as "everyman."³ This interpretation makes the experiences depicted in each photograph of *Adam's Dream* somehow applicable to everyone's life. Smith's play on perspective in each print places the observers in

a world of reflection, almost a state of dreaming, helping them to look into their own life to gather understanding. It is believed by Smith that truth, about some aspects of your life, can be received from dreams.

Smith not only wants the observer to travel to a surreal world (or dream) while looking at his photographs, he wants everyone to appreciate the world that they have around them. Smith elaborates, "I want people to see the beauty and whimsy of life, not its ugliness."⁴ To show the positive aspects of life, Smith "uses natural light and natural surroundings."⁵ Also, Smith strives "to take this world which [people] experience and translate it to a two dimensional piece of paper and make it come alive again to somebody that has never experienced it before."⁶ Through this ideology, Smith accomplishes realism in his work and helps us see the simplicities of the world that we take for granted every day.

Sharing one of his photographic philosophies, Smith said, "I am interested in the substructure, the mechanics, the enduring essence that holds something together."⁷ Through his photography techniques, he captures this philosophy in each print displayed in *Adam's Dream*. Patrons are able to connect within themselves upon observing

this exhibition, getting in touch with their personal substructure, thus making the experience encountered at *Adam's Dream* spiritual.

The *Adam's Dream* Exhibition will end on January 16, 2006. For more information on this exhibition contact the Museum of Art at (801) 422-1140.

NOTES

1. Brigham Young University Museum of Art, "Adam's Dream: The Photographs of Rodney Smith," press release, June 28, 2005.
2. *Ibid.*
3. *Adam's Dream: The Photographs of Rodney Smith*, Brigham Young University Museum of Art brochure, 2005.
4. Rodney Smith, *Adam's Dream: The Photographs of Rodney Smith*, Brigham Young University Museum of Art, Provo, Utah, plaque.
5. *Ibid.*
6. *Ibid.*
7. *Ibid.*



Above: Reality is suspended as the twins anticipate the adventure of reuniting with one another.

Lower Left: The woman is taken away in a state of meditation, suggesting to the observer to do like wise.

Lower Right: An example of Smith's play on perspective, the man appears to be frozen, with arms and legs extended in mid air, as he jumps over a hay roll. This photograph leaves the observer with a sense of amazement as to how such a feat is possible.



Rodney Smith, Don Jumping Over Hay Roll, No. 1, Monkton, Maryland, 1999



Rodney Smith, Shirley Seated in Grandsland, Long Island, New York, 1999

Tau Marumaru

New Zealand Faculty and Students Share Their Identity through Art

by Natalie Whipple

This fall, BYU's Visual Arts Department welcomed faculty and students from the Maori university, Te Whare Wananga o Awanuiarangi, in New Zealand. This unique school has hosted BYU students on study abroad many times, and it was BYU's pleasure to return the gesture. While here, Awanuiarangi faculty and students sought to teach people about Maori culture and thought through art, something they have used for centuries to communicate.

While here, the Awanuiarangi faculty presented a panel that discussed Maori traditions and other major themes in their art. In keeping with tradition, they entered the panel discussion as they would enter their own meeting houses—the elders coming in first, a woman elder preparing the place for use with a beautiful chant. They explained many aspects of their culture—key themes being that they identify strongly with the land and that nature and humanity are central in their traditional art.

Noted Maori artist, Kura Te Waru Rewiri, also presented her art at the panel and explained the significance of the Maori contemporary art movement, which paralleled their political movement for Maori civil rights in the late 20th century. She related that, in the early 1900s, Maoris were striving to preserve their traditional arts and crafts, but later on they began to branch out, using art in a new way to express modern Maori issues since New Zealand became part of the British commonwealth. Kura presented many examples from her own works, which focused on the influence of The Treaty of Waitangi on the Maori people. In these works she employed both European and Maori themes to represent the current issues in New Zealand.

While New Zealand faculty educated the audience during the panel, students from Awanuiarangi presented their art and shared their views with BYU students in a moving exhibition: Tau Marumaru. Composed of traditional and contemporary Maori art, this meshing of mediums expressed modern

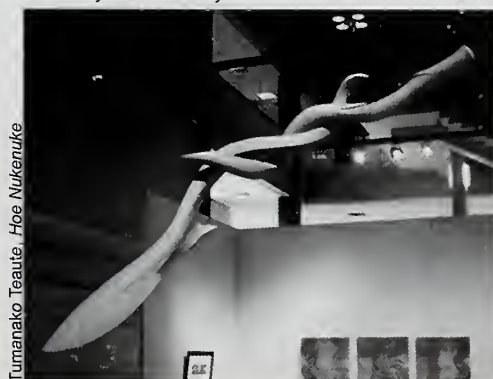
Maori views of their heritage and its tie to the arts. As the faculty explained in the panel, the Maori had no written language—they used art to preserve their history and express their thoughts. And it is this same concept that Awanuiarangi students employed in their works.

At the opening reception of Tau Marumaru on September 24, 2005, attendees were introduced to Maori customs by Awanuiarangi faculty and students. The opening ceremony was presented entirely in Maori. And though many who attended could not understand what was being said, they could feel the deep respect that the faculty and students had for their own culture. Once the opening ceremony had finished, Awanuiarangi students delighted the audience with song and dance.

After the festivities, people were free to go through the exhibition and ask the artists, who willingly shared their thoughts, about their works. The exhibition contained art of many different mediums—from clay to wood to paint—and both traditional and contemporary Maori art. With such variety, Tau Marumaru seemed to represent all of the Maori people who have lived through the centuries.

Awanuiarangi faculty and students shared their culture, perspectives, and art with BYU, and those who came to learn from them and their art gained a better understanding of the Maori people, even a better understanding of human thought and expression.

Photos by Marcus McCoy



Tumanako Teaute, Hoe Nukenuke

Lower Right: Tau Marumaru showcased many contemporary pieces. Through traditional and contemporary art, as well as a mix of each, the exhibition demonstrated how the Maori people have synthesized aspects of their current struggles into their identity.

Lower Left: Mixing traditional Maori art with contemporary art was a major theme of the Tau Marumaru exhibition. Traditional carving came to life with new and innovative shapes, as in the oar by Tumanako Teaute, which represents both the old and the new.

Below: Though many pieces mixed traditional art with contemporary, Maori art in its more conventional form also appeared in the exhibition, as in this piece by Te Kuiti Stewart.



Te Kuiti Stewart, Te Tataikorero o te Hakaturu (The Voice of the Forest People)



Nirel Borell, Tuhituhitua aho I & II (Striving mark-making I & II)

"O"ther Than the Basics

STUDENT SPOTLIGHT: O'NEIL HOWELL

by Marcus McCoy



Marcus McCoy

"I wanted to be the Jordan of football," states O'Neil Howell, also known as "O." At age seven, Howell, set his standards and goals high and decided to wear the number twenty-three to emulate the great Michael Jordan, a man known for his integrity and determination. As a defensive back for Brigham Young University (BYU), Howell has the number twenty-three on his football jersey.

A native of West Palm Beach, Florida, Howell decided to attend the least likely university someone would choose in his position. As a high school "phenom," top-ranked football universities such as Miami, Illinois, and Washington were heavily recruiting him to play football.

"So how did you end up at BYU?" I ask.

Howell grows pensive. "The way I was brought up," he says, "gave me a desire to attend some sort of religious university."

Growing up in an Evangelical household, Howell's parents taught him values which influenced him to have this desire. He reflects, "It would have been real hard for me to stay focused in [most] schools because of the 'other activities' that go on." The strong-willed Howell continues, "I felt threatened [by those types of universities]

... not threatened physically [but emotionally] ... like eventually I might break. I wanted a place where I didn't have to worry about those things."

Howell's parents also taught him the importance of treating people well. His father told him once, "Instead of thinking in the box, think outside the box ... It's like a chess match, whatever the next move you make, think about how it's going to affect you or the following person." This piece of wisdom has helped Howell to think before he acts and speaks, to make sure that he doesn't hurt people. His ability to treat everyone kindly is a part of his moral fiber.

Howell's ethnic roots were influential in the development of his character. Even though he has lived all his life in Florida, every other summer Howell visits Jamaica for family reunions. This interaction with his Jamaican roots instilled in him the value of being open to all people. One idea that he accredits to Jamaica is this motto "Out of many, one." He explains, "On our island we have different cultures there as well, but we are all integrated as one culture, speak one accent of a language, and eat the same food. Don't be surprised if you walk down there and see a Spanish guy with dreadlocks or an Asian guy with dreadlocks. [This idea] helps us to stay open minded and accept other people's cultures wherever we are." From the beginning of Howell's life he has been molded by his family and his ethnic roots to become the man that he is.

These values were challenged upon entering BYU. He encountered individuals who weren't as culturally open-minded as

he. Because of this Howell says, "I put up a wall against The Church [of Jesus Christ of Latter-day Saints]. I came across a lot of negativity through ignorant people here."

"So why did you join the Church?" I ask.

With a steadfast expression he replies, "Somewhere deep in my heart, I felt that the Church was true, [but] I barred [that feeling] off for such a long time."

With the help of his uncle Earl and aunt Iona Moore, who live in Centerville, Utah, he was able to tear down that wall and eventually join the Church. Bishop Earl Moore played a crucial role in Howell's conversion. Howell adds, "He was like a second father to me."

Howell has tried to live by what he was taught. He has upheld his values in every way, in an effort to do what is right. Guided by his integrity and determination, he has many aspirations yet to accomplish.

"What are your dreams, besides playing in the NFL?" I ask jokingly.

He laughs and says, "Besides playing in the NFL, right now I'm working on the creative aspect of my animations."

In April of 2006, Howell will graduate with a bachelor's degree in visual arts. His biggest goal or dream is to work on a movie or preferably contribute to video game production. "And not the typical type of video game," Howell makes clear, "but a video game that can inspire a person."

"What else other than that?" I inquire.

Howell replies, "Other than the basics," laughing, he continues, "raising a family, raising kids."

In Motion

STUDENT SPOTLIGHT: CHARLENE LUI

by José Figueroa



Tracking her down was probably the hardest part. On and off the field, Charlene Lui is a blur. As a member of the BYU women's soccer team, Lui is living her dream.

So it didn't surprise me when she said she couldn't do the interview. Naturally, I assumed she was just too busy. After all, what do you expect from someone who's seemingly everywhere, even on BYU's women's soccer promotional refrigerator magnet?

But it did surprise me to learn that, more than anything, Lui declined out of humility. That and shyness. When I did get to talk to her, it was a different experience than I'd expected:

9:30 AM and the phone rings.

"Sorry about not getting back to you," says Lui. Her voice is not hollow with arrogance or impatience at yet another interview; rather it's clear and bright. She explains that she's just been busy, that's all. A senior majoring in business finance at BYU, classes have kept her just as busy as soccer practices and games have. I think that with her smarts and skills, she probably could have gone to any university.

"So why here?" I ask.

Her reply is quick, "Even if I didn't play soccer at BYU, I probably was still going to come here." She talks about how she wasn't sure if she would get recruited. "I really didn't think I could play at BYU. I just didn't think I was good enough. BYU has always had a good program, and I'm small, I'm only 5' 2".

But as a midfielder at BYU, she is certainly an asset to the team.

She recalls her recruitment. "The thing about getting recruited out of Hawaii is that you have to [play at] the tournaments that the coaches are going to be at . . . It's just kind of nerve-racking," she says. "I remember that when I was trying to get recruited, they came and it was a Sunday. They [had come] to the Saturday game, [and] I played awful. They were going to come again to the Sunday scrimmage."

Lui, however, stood strong against the pressure to play on Sunday, which would have been contrary to her religious devotions. "I had to go tell them, 'I don't play on Sundays.'" Lui was anxious about the ordeal, yet things worked out for Lui in the end. She recalls, "It ended up being good because they really appreciated that. The next time they came, I had sprained my quad. But luckily . . . [during] the game they watched me at, I ended up scoring. I know that I was just blessed."

Lui is a member of The Church of Jesus Christ of Latter-day Saints and mentions frequently how she feels she has been blessed. It's more than obvious that her religion has been a big influence in her

life. She speaks of the duty she feels, "For someone like me, being a member of the Church, the first thing you think about is your duty to Heavenly Father. I really try to be obedient and do what's right and I feel like I've been blessed for that."

Lui believes that her life is a testament of the result of living righteously. "I feel like I've really tried to live [righteously]. Playing for BYU, there really is some duty that comes along with it," says Lui, referring to her duty to live up to the BYU honor code. "Sometimes I'm just in awe because of how much Heavenly Father's helped me. [My friend and I] were talking about how lucky we are, like seriously how blessed we are to be able to represent [BYU] and to play something that we love."

It's interesting, though, how Lui's faith has precedence in every action. "I'm going to go on a mission," she says. "That's the next phase of my life. I've always wanted to go. As I've gotten older, I just see how the gospel changes lives. . . . I know how much I love the gospel and how much it's made a difference in my life. With all my heart, I just really want to share that with other people." She speaks of the difficulties that might arise in making such a decision, but ends saying, "It's really something that I just want to do with my life."

As I hung up the phone, I realized that, for Charlene Lui, life doesn't stop moving—it's not supposed to. She's in perpetual motion and always inspiring others to go further.

Opportunity Keeps Knocking

ALUMNI SPOTLIGHT: TYLER LEE

by Brooke Ollerton



Courtesy Tyler Lee

The Lee Family

Back Row L-R: Alisa, Tyler

Front Row L-R: Jesse, Jared, Nick

Tyler Lee's philosophy about life might surprise you. "Start with something that you truly love to do and work your way down." He explained, "I see a lot of people get cornered into things that they really don't like to do, but they feel that they had to at one point. A lot of people think, 'I've got to work my way up.' I've always thought just the opposite. Start at what you truly want to do and if it doesn't work at the very top, go down the next step."

It's a philosophy that has worked for him. As opportunities to do what he loves have come up, he has taken advantage of them and been blessed. Lee, who is Hispanic-American, grew up in Jerome, Idaho. His first job was taking tickets at a movie theater. "I could have worked at a burger place—done whatever—but I loved movies and the closest thing that I could do to get to that was to go to a movie theater and take tickets. At the same time I wanted to be involved in audio production and there was this radio station—I bugged them every single week for a job for about a year until they finally gave me a job."

Later, at Brigham Young University (BYU), Lee studied anthropology, with an emphasis in documentary filmmaking

and visual anthropology. During his sophomore year, he was given the opportunity to work for *Eagle's Eye*. The magazine had been out of print for several years and Lee was part of the team that helped revive it.

"I started as photographer and the first day we realized we didn't really have a designer." So Lee stepped up and became layout editor. "The most meaningful thing about it is [that] . . . I hadn't really ever done much in the way of design. And it was that one opportunity that [*Eagle's Eye*] gave me that completely changed my life. Because of that one position, I went on to do what I am doing today and I absolutely love it."

At BYU, Lee met and married his wife, Alisa, who is Native American. While in law school at BYU, Alisa was interested in Native American law and drove ten hours to California for a couple of weeks at a time to work with different tribes. "She really loved what she did and was doing a ton of good for her tribe and for other tribes," Lee explains. Soon after she graduated, the couple settled in California. That's when another opportunity arose.

"We'd seen a lot of Native American children over the years that needed loving families and we wanted to help. . . . [That] kind of led us to think about foster parenting. . . . One day we got a phone

call that there was a group of seven siblings that they had to find emergency placement for and that they had a two-year-old boy who . . . was half Native American and half Hispanic. We agreed to do it, with the intention of just bringing him in for maybe ten days to a month. . . . [But] we just absolutely fell in love with him."

The couple was asked if they would be interested in adopting him. "Almost simultaneously we said 'yes.'" That little boy was Jesse, the Lee's now five-year-old son. Eight months later, two of Jesse's siblings, Jared and Nick, came to live with the family.

Lee recognizes where these opportunities have come from. When I asked him about other guiding philosophies in his life, he replied, "Prayer. . . . Just knowing that we have a Father in Heaven no matter where we're at in the world—no matter what circumstance we're in—we can communicate with Heavenly Father and get answers to things that we desperately need."

That perspective, along with his willingness to take advantage of the opportunities he has been given, has brought Lee and his family to this point—doing what he loves. He is finishing his master of arts degree in advertising design from Syracuse University. He is a senior producer at 65 Media in Los Angeles. And just after Thanksgiving, the Lees signed adoption papers for their three boys.

Eagle's Eye • December 2005

Freshmen Friday

Helping Freshmen Start out Right

by Natalie Whipple

“Coming to college is a new thing and a difficult thing at times,” stated Sam Brown, Multicultural Student Services (MSS) counselor.¹ But MSS has designed a program to help freshmen students adjust to college—Freshmen Friday (also known as Freshmen Retreat). This one-night event is packed with fun, but also provides students with skills and resources that will help them start their college education right.

Much of Freshmen Friday is centered around having a great time and meeting new people. Though this may not sound essential to college success or academic achievement, to a new college student who may be miles from home it is. MSS realizes that students do better in school when they have a strong support group, and helps fill that need at Freshmen Friday where students can make friends by participating in get-to-know-you games, a barbeque, and other fun activities like volleyball and a giant obstacle course.

Yet Freshmen Friday is more than a good time. Another major focus of the program is aiding students with basic college skills. “I think that the way a student starts out his or her education, especially with the transition, is going to reflect greatly on their success, both completion of a degree . . . and how well they do in between,” Brown related.²

Freshmen Friday peer counselors prepared three different workshops for freshmen—study skills, time management, and choosing a major—all important for collegiate success. Freshmen chose two workshops to attend during the evening. From these workshops, they

were able to learn that college is more than going to class; it’s being responsible for your education.

Beyond helping freshmen with college skills, Freshmen Friday also focuses on informing students about on-campus resources—especially the MSS office. Brown explained, “As far as I’m concerned this is a way to say, ‘Okay, you’re just starting out, let’s make sure you have the resources that you need and you know of those resources, so that if there are any problems as you go through your education, number one, you know where to go and, number two, you feel comfortable going there.’”³ Freshmen Friday meets this goal by giving students information about where they can go at BYU to receive assistance and encourages students to come to the MSS office to meet with their counselors, who know best how campus resources can help.

Brown explained that he wants freshmen to feel comfortable coming to the MSS office, and he knows the best way to accomplish that is through the program’s counselors, who are college students themselves. “Students who are upperclassmen . . . are going to be taking each of these smaller groups of freshmen around . . . We’ve talked to [the counselors] about sharing their experience with the multicultural office . . . [the students are] going to listen to their peers a lot more than anyone else.”⁴ Brown believes that if students know where to go to get help, and are comfortable there, they will have a better chance at success in college.

By helping freshmen meet new people, learn about good college habits, and feel comfortable using university

resources, Freshmen Friday offers them an added chance for a good start in college.

NOTES

1. Sam Brown, interview by author, tape recording, Provo, Utah, September 14, 2005.
2. *Ibid.*
3. *Ibid.*
4. *Ibid.*



Students at Freshmen Friday get to know other freshmen, upper classmen, and MSS counselors while they enjoy the evening. Knowing the importance of strong social networks, especially when away from home, MSS encourages new students to make friends through fun activities like Freshmen Friday.

BYU Admission and Financial Aid Information

Admission & Scholarship Deadlines

New Freshmen

Spring/Summer, Fall 2006	February 15, 2006
Winter 2007	October 1, 2006

Transfer Students

Spring/Summer, Fall 2006	March 15, 2006
Winter 2007	October 1, 2006

Continuing Students (Scholarship Deadlines Only)

Spring/Summer 2006	January 15, 2006
Fall 2006	April 15, 2006
Winter 2007	October 1, 2006

New applicants to BYU should apply for admission online at besmart.com/ and for university scholarships through the "Scholarship Application" option on Route Y. By completing a "Comprehensive Scholarship Application," students will be considered for most scholarships offered by BYU. After submitting the "Comprehensive Scholarship Application," students must also complete the Free Application for Federal Student Aid (FAFSA) to be considered for other BYU scholarships, including Multicultural Student Services (MSS) scholarships. *All continuing students must reapply for scholarships each year by the appropriate deadline.*

FAFSA

FAFSA 2006–2007 forms are available starting January 1, 2006.

In addition to consideration for MSS scholarships, the FAFSA also determines eligibility for Pell Grants and other federal financial aid. Students can complete the FAFSA online at <http://www.fafsa.ed.gov>. Once students have submitted the FAFSA, they must monitor and finalize the processing of federal financial aid through BYU Financial Aid (VIP) on Route Y.

Other Non-BYU Multicultural Scholarships

Non-BYU scholarship opportunities are also available to students, including tribal and Bureau of Indian Affairs (BIA) scholarships. Some non-BYU scholarships require a Financial Needs Analysis (FNA). Tribal, BIA, and non-BYU scholarship FNA forms can be submitted to the MSS office. Students who submit an FNA less than four business days before a deadline may not have their information processed in time, even if the university has all required information.

Multicultural Student Services
1320 WSC
Provo, UT 84602-7918
(801) 422-3065
mss@byu.edu

Assistant Director: Darin Eckton

by Brooke Ollerton

"My nebulous goal is to bless people's lives with the talents, abilities, and information I've been blessed with. If I can make an impact in someone's life . . . that's most important to me," says Darin Eckton, Multicultural Student Services' (MSS) new assistant director. Through personal, professional, and educational experiences, he has learned much about higher education, which motivates him to help students find and create opportunities in their own lives.



Mark A. Philbrick

Growing up in Redlands, California, he played soccer, baseball, and basketball. Because of the impact coaches, teachers, and his father (who was a teacher) had on his life, he wanted to follow suit. "I've always loved education," he says. After serving a mission in Bahía Blanca, Argentina, Eckton received a bachelor's degree in Spanish teaching with a minor in physical education coaching from BYU. He then received a master's degree in sociology, studying adolescents' educational aspirations. At the same time, Eckton was offered a job at BYU's Financial Aid office, and then a few years later received a job in the Admissions office, where he learned about what it takes for students to qualify for and succeed in college.

Because of these experiences Eckton decided to pursue a doctoral degree in education. His research interest is in what he calls the "pipeline." He describes the pipeline as environmental factors (i.e. family, church, school) that provide resources, opportunities, and experiences that ultimately take a child from elementary to secondary, and hopefully on to higher education.

All this has prepared Eckton for his new position at MSS. He feels that his professional experiences have taught him what it takes for students to qualify for and succeed in higher education. His educational experiences have clarified and confirmed what opens and closes doors to opportunity. "So now," he observes, "it's just a matter of linking [students and their parents] up . . . with the resources, opportunities, and experiences that can help them succeed."

Eckton firmly believes in President Hinckley's direction to "get all the education that you can."¹ "You may not know," explains Eckton, "the opportunities that it's going to create for you in the future." This has been true in Eckton's life and now he will use his knowledge and experience to empower prospective and current students who interact with MSS.

NOTE

1. President Gordon B. Hinckley, (meeting, Hermosillo, Mexico, March 9, 1998) quoted in Gordon B. Hinckley, "Inspirational Thoughts," *Ensign*, June 1999, 2.

New Challenges: Office Manager Diane Hill

by José Figueroa



Diane Hill isn't afraid of change. As the new office manager at Multicultural Students Services (MSS), she's had plenty. Previously employed fourteen years in the Student Leadership Office at Brigham Young University, she has quickly adapted to life at MSS. "It's just a different population of people that I work with. I love the students and being challenged," she said. "It's good for someone to get outside their comfort zone and learn something new."

Her favorite part about the job is the close interaction with students. This, however, isn't the only thing that's tested Hill in her life. As the mother of six children, she knows what challenges are all about. She says that though her family is very spiritual and close, there have been struggles. What's gotten them through it all is the teachings of Jesus Christ. "We have strong testimonies," she explained, speaking particularly of her relationship with her husband. "The common thing between us is our love of the gospel."

Hill loves music. "I characterize myself first as musician," she said. "Music is where my passion is, where my heart is." Through the years, Hill has stayed close to music and is currently the choir director in her home ward. Her favorite piece to perform is *O, Divine Redeemer*. She likes the piece because it has a special significance for her. "I have a relationship with [it]. It's a love-hate relationship . . . It's a difficult piece to perform, but I love it because it [holds] a special significance," she said, speaking of when this piece entered her life. "It was a time in my life when I was coming to know and develop a personal relationship with Christ in my life." Hill attended Arizona State University as a vocal music performance major, but was unable to finish due to marriage and family responsibilities.

Hill says she's spontaneous and shy, but people, however, don't notice her shy side. Especially now, as the MSS Office Manager, Hill buzzes around the office all day in constant communication with both students and employees.

Hill's natural talent for taking on challenges will be of great use in the MSS office.

Dream Come True: New Counselor Anthony Bates

by Marcus McCoy



"Will you spend your lives to obtain a seat in the kingdom of God, or will you lie down and sleep, and go down to hell?"¹ Such is the resolve of Anthony Bates, Multicultural Student Services' (MSS) newest counselor. Using this determination, Bates' desire is to "help youth [at BYU] tap into unknown skills, talents, and knowledge that can carry them to lead successful lives."

A native of Pocatello, Idaho, Bates began his undergraduate career at Utah Valley State College, receiving an associate's of arts degree in 2002. He then received a bachelor's of science degree in secondary education at BYU.

As a high school teacher for half a year, Bates and his wife, Amy, wondered if he was on the right career path. He recalls, "One day, out of the blue, my wife said, 'Have you ever thought of returning to the multicultural office where you worked as an undergrad?'" Bates

doubted he was qualified; nevertheless, Amy encouraged him to pursue the thought. She said, "I feel strongly that you should attempt a return there. This is not an idea that I could have come up with on my own." Bates commented, "Being the intelligent husband that I am, I listened to and obeyed the counsel of my wife." After waiting two years for an opportunity, his desire came true.

So what does Bates bring to the MSS table? He explains, "[In my volunteer and work opportunities] I taught, laughed and cried with, counseled with, assisted and served, and learned from students every single day. This wide range of experience helps me to understand where our students may have come from, the challenges they might be facing, and what it takes to materialize their hopes and dreams in relation to their education."

NOTE

1. Brigham Young, "The People of God Disciplined By Trials—Atonement By the Shedding of Blood—Our Heavenly Father—A Privilege Given to All the Married Sisters in Utah." *Journal of Discourses*, Vol. 4 (1956): 53.

Upcoming 2006 Events

Black History Month

- January 16: Walk of Life
- February 10: Blue's Night
- February 25: Children's Fair

Celebration of Heritage Month

- March 11: Luau
- March 18: Fiesta
- March 23: Living Legends
(for more information contact BYU Music Dept.)
- March 24-25: Harold A. Cedartree Memorial Powwow

SOAR

- Application Deadline: June 12
(pending session availability)
 - Session 1: June 26–July 1
 - Session 2: July 10–15
 - Session 3: July 17–22
- See <http://multicultural.byu.edu>

Opening Doors *of* Understanding

MSS Programming

by Natalie Whipple

*M*ulticultural Student Services (MSS) has faced significant changes since its founding as the American Indian Education Department over thirty years ago. Yet from the days of its founding to now, this office has strived to open doors of understanding to people of all backgrounds through programs that celebrate culture and promote higher education.

Stemming from the days of Powwows and other celebrations in the Indian Education Department, cultural programs have always been part of MSS. But student-produced events like Fiesta, Powwow, Luau, and Black History Month are more than cultural celebrations. "I think [cultural programs are] good for service leadership opportunities for students on campus," said Lisa Muranaka, MSS Director. "Those that were raised with a strong cultural influence in their homes, they have that opportunity to share that with others."¹

This chance to share cultural traditions helps build understanding among all BYU students. As Muranaka shared, "I always love it when the Caucasian students come in that have either had a friend of different ethnic backgrounds, or served missions and were exposed that way to different cultures, or are just genuinely interested and curious . . . I love it when they come in because I feel like that's a wonderful opportunity for our students to interact . . . and mutually benefit, I think, from understanding more about one another."²

These cultural events have opened doors of understanding over the years by fulfilling

one of the office's major goals—building an environment of "fellow citizenry where multiculturalism can flourish."³ MSS programming has helped multiculturalism flourish at BYU by fostering understanding and appreciation for all cultures and people.

While cultural programs have built ethnic understanding, the MSS recruitment programs have sought to open doors of academic understanding and encouragement. "For me the recruiting programs are actually two fold," Muranaka explained. "One definitely to help with the preparation of younger students, but we also feel like it's a great service and leadership development opportunity for students on campus."⁴

Recruitment programs are vital to the office because they help prospective students understand that a college education is possible. But MSS recruits differently from traditional recruitment that focuses on recruiting students with top scores or athletic talent. Muranaka explained, "We look at recruitment more as a preparation program."⁵ MSS believes that *all* students deserve higher education and can achieve it with the proper resources.

In earlier days, MSS had fewer recruitment programs. But the office has now developed a strong series of programs designed to help students prepare for college as early as eighth grade. In each program, there is a heavy emphasis on the importance and power of education, encouraging young students to seek out higher learning early.



Heritage Week's Harold A. Cedartree Memorial Powwow welcomes participants from all over the country to celebrate Native American culture. Powwow opens doors of cultural understanding on campus, while providing students with leadership and service opportunities.



Far Left Above: At the Xpeditions program, eighth graders learn the value of education as they attend workshops that encourage them to find a subject they like to study. From science to English, students learn the benefits of doing well in school early.

Left: Black History Month greets kids of all ages at the Children's Fair, which brings African-American youth together to celebrate and learn more about their own culture. At the fair, parents who have adopted African-American children can also learn about their needs.

Far Left Below: SOAR (Summer of Academic Refinement) is a program designed to prepare high school juniors for college admission. At this program, students learn about balancing their lives socially, spiritually, and academically—leading to a better chance for success in college.

Along with encouraging students to seek higher education, MSS programs provide them with tools to accomplish their goals. All of the programs teach students about how to balance their lives socially, spiritually, and academically, a vital tool at any time in schooling. Programs also focus on topics like time management, study skills, and identifying interests.

Beyond basic educational and life tools, MSS programs also assist students with the technical aspects of being admitted to college. Programs address what types of classes students need to take to be considered, how students should be well-rounded, financial aid options, how to choose a major, and what students can do to improve their chances of attending BYU.

As Muranaka explained, another major purpose of recruitment programs is to provide college students with service and leadership opportunities. Just like office cultural programming, all of the recruitment programs are led by student employees and college volunteers

who teach multicultural youth that they, too, can receive higher education and be blessed by it. Many volunteers are motivated by past experiences as high school students. Because they learned from the MSS programs, they want to open doors of understanding for others.

As cultural programming builds acceptance between cultures and recruitment programming fosters academic confidence, MSS programming continues to see success as doors of understanding are opened to all people. By opening these doors, the office hopes to see the day when, truly, "[We] are no more strangers and foreigners, but fellow citizens with the saints, and of the household of God."⁶

NOTES

1. Lisa Muranaka, interview by author, tape recording, Provo, Utah, August 24, 2005.
2. *Ibid.*
3. Mission Statement, Multicultural Student Services.
4. See note 1.
5. *Ibid.*
6. The Holy Bible, Ephesians, 2:19.

Encouraging Education

by Tom Roderick and Natalie Whipple

Programs offered by Multicultural Student Services (MSS) give students a head start in education. Office programming leads students toward the goal of a college education.

Xpeditions—For eighth graders, "Xpeditions is a one-day academic/leadership conference for multicultural students . . . The program is designed to promote educational, social, and personal development among youth."¹

Foundations—Foundations encourages freshmen students to establish a serious and excited attitude towards education. It teaches that the number one job in high school is that of student.

Connections—In this program offered to high school sophomores, students are taught how to prepare for college financially, spiritually, and academically.

SOAR (Summer of Academic Refinement)—This program occurs the summer between the junior and senior year of high school. With a hike to the Y, a trip to Temple Square in Salt Lake City, and intensive ACT preparation, SOAR prepares students for the college experience.

These programs benefit students by encouraging them to seek higher education and providing them with the tools to reach their goals. Marjorie Vazquez, a BYU junior from Hialeah, Florida, and past SOAR student, stated, "The MSS programs [helped me understand] the importance of my heritage, and [educated] me about the different opportunities as a student going to college."

NOTE

1. BYU Multicultural Student Services, *Xpeditions: Discover Your Potential*, (Provo: Multicultural Student Services, 2005).

A Seminole Story



The Life of Osceola

by Tom Roderick

History rarely records a hero from the losing side. However, when someone rises above the evil and corruption of their day to greatness, their names are never forgotten, whatever the circumstance may be.

In the height of their day, the Seminoles, a Native American tribe indigenous to Florida, resisted all efforts of subjugation. This led to conflicts with powers such as Spain, Britain, and the United States. Their acts in the Second Seminole War against the U.S. were considered legendary and heroic. And their most heroic leader, whether remembered with fame or notoriety, was Osceola.

Origin of Osceola

From his birth, Osceola (pronounced “OH-see-oh-la”) knew two cultures. His mother, Polly Copinger, a Creek Indian from the Alabama area, was married to a British man named William Powell.¹ Whether or not Powell was his true father is a subject much debated by scholars. Regardless of his parentage, Osceola was born near the present-day city of Tuskegee, Alabama, in 1804. His childhood coincided with a period of

major upheaval and relocation among the Creek Indians—the time that led to the Trail of Tears.²

By the age of nine, his parents had relocated from their Alabama homestead to the northern panhandle of Florida because of the unrest in the Creek Nation (a confederation of multiple Native American tribes in the Alabama area).³ Life there was transitory and hard; and upon completion of the First Seminole War in 1818, Osceola moved with his mother to the Big Swamp area of central Florida to a reservation set up in the Treaty of Moultrie Creek (the treaty that ended the first U.S.-Seminole War).⁴

Troubles for the Seminoles

The years 1825–1827 were especially hard for Osceola and the residents of Florida, as late rainy seasons caused famine and failed crops. Colonel Brooke, an army officer observing the conditions in Florida, said, “It is impossible for me, or any other officer who possess[es] the smallest feelings of humanity, to resist affording some relief to men, women, and children, who are actually dying for the want of something to eat.”⁵



Painted by George Catlin, this portrait of Osceola captures his strength and dignity, something that Catlin wanted to portray to Americans who often treated Native Americans unfairly.

Because of the famine, Seminoles would often cross reservation boundaries to find food. In 1827, because of settler complaints, a law was enacted by the territorial government to keep Seminoles from crossing the reservation boundaries. This law dictated that the Seminoles apprehend other Seminoles who crossed the boundaries. The offenders were reported to an Indian agent (the government liaison on a Native American reservation) and whipped with thirty-nine lashes.⁶ Many Seminoles, including Osceola, turned in trespassers, though betraying their starving tribesmen strained U.S.-Seminole relations.⁷

The government also added strain by allowing plantation owners to enter the reservation for the return of runaway slaves. Contention resulted when plantation owners would do so, taking any person of African descent, claiming them as runaway slaves. The Seminoles were compliant with legitimate requests of the government, but the white settlers complained that the process was “slow and inefficient.”⁸

In addition to this, the Indian Removal Act (1830) was signed, which dictated that all Native Americans living in the

Osceola successfully united a generally disorganized band to stand against the United States. He was not a chief by heritage or lineage, or a Seminole by blood—yet he lived, worked, laughed, bled, and died serving as if he were.

eastern portions of the United States be relocated to lands in the west. The Indian agents dealing with the Seminoles required a new treaty beyond that of Moultrie Creek to be signed, and so the Treaty of Fort Payne was created. This treaty was created so that the Indian agents could remove the tribe from their lands. Corruption and bribery played a large part in this treaty, and it resulted in offending a majority of the Seminole tribe.⁹

Rise of Osceola

The Seminoles did not want to leave central Florida. In the treaty of Moultrie Creek, they had been promised a reservation in the area. They did not believe the Treaty of Fort Payne was valid because of the fraud and corruption in the signing. Indian agents derided them, calling them “fools and children.”¹⁰ Only one eighth of the Seminoles wanted to leave the famines, slave traders, trespasses, and other struggles of Florida behind. For the rest of the tribe, Florida was home and no man on earth had the power to pull the Seminoles from their land.

Perhaps influenced by knowledge of the infamous Trail of Tears, Osceola dedicated himself to staying in Florida. During

this tumultuous time, Osceola first entered the political scene. He exerted enormous influence on the sentiments of the tribe. A persuasive speaker, Osceola was the nephew of one of the great Creek prophets—"the spiritual keepers of the revivalist flames" of Creek religion. He believed passionately that the Seminoles should stay in Florida. He dressed after an elegant European manner, he was handsome, and his manner was tempered with respect for the traditions of the tribe.¹¹

Not a chief by lineage, he nevertheless participated in many councils with chiefs to negotiate with the Indian agents. He vocally disagreed with the proposed Seminole removal, thereby gaining the tribe's respect as a great man and a solid leader. He was a leader of his band, but, because he stood bold and strong against the Indian agents, he was considered the most courageous of the tribe.¹²

Osceola's courageous but foolhardy attitude was legendary. He continually made brash remarks and breathed threats towards the Indian agents, even as they tried to placate him with gifts and bribes. One such example happened in April 1835, when he visited the office of Agent Wiley Thompson: "Am I a Negro? Am I a slave? My skin is dark, but not black! I am an Indian—a Seminole . . . I will make the white man red with blood!"¹³ He also showed his disdain for the Treaty of Fort Payne by refusing to sign and stabbing the document with

a dagger. These actions landed Osceola in chains in June 1835. His charismatic but rash taunts became cool resolve. He resolved to no longer be a prisoner to any man.¹⁴

The Seminole Warrior

Following the time of his imprisonment, Osceola ceased to be a political figure and became instead a war chief to his band of Seminoles. His first act as a leader was to use his band to eliminate the most vocal proponent for immigration, the chief named Charley Emathla.¹⁵

Most of the Seminoles united in sentiment against immigration after the murder of Emathla. The Second Seminole War officially began on December 28, 1835 with the raiding of the United States Indian agent's camp by Osceola. Thompson lost his scalp and his life that day.¹⁶

Four days later, the first major battle of the war began. Seminole and U.S. forces squared off in the Battle of Withlacoochee. The death toll was high on the U.S. side. Because of this war, the government began to take the Seminole's complaints seriously—they were now at war.¹⁷

Over the next year, Osceola and the band of Seminoles following him outsmarted, outwitted, and outfought the army at every encounter. His legend began to grow as newspapers in America and across the Atlantic published stories about his

John Horse and the Seminole Blacks

by Marcus McCoy

The "*Seminole Black*"¹ people come from the ancestors of runaway African slaves "from plantations in South Carolina, Georgia, and East Florida" who found refuge in Seminole Indian communities.² These slaves were considered to be property of the Seminoles; however, even though they were considered to be enslaved by the Indians, they were treated as free individuals. Kevin Mulroy, author of *Freedom on the Border*, explains, "The Africans lived apart from the [Seminoles] in remote settlements under their own leaders and controlled virtually every aspect of their own daily lives."³ The relation between the two races became such that intermixing occurred.⁴

One of the most famous Seminole Blacks was John Horse. His father was a Seminole chief and his mother was of African descent. He faced many difficulties such as discrimination and hate in his life due to existing prejudices in society. Because of this, Horse decided to dedicate his life to finding freedom and peace for his people by "leading the fight against forced removal and extermination of the Seminole people and the re-enslavement of African-Americans, ex-slaves, or descendants of slaves."⁵ He was a warrior, defending his people in three wars; a diplomat, representing the Seminole's interests from Washington, D.C.,

to Mexico City; and a leader, using his charisma to motivate and instill hope in his people.⁶

In Alice Walker's book, *The Temple of My Familiar*, the character Fanny describes Horse, "All his life he was looking for a little bit of land the whites didn't covet, a little bit of peace. He got neither. But that was the dream."⁷ Due to the Indian Removal Act, most Seminoles were forced to leave Florida.⁸ Today descendants of the Seminole Blacks reside in "Oklahoma, Texas, Mexico, and the Bahamas, and to the present the residents of those communities maintain a proud identity and historical consciousness as Black Seminoles."⁹

NOTES

1. Kevin Mulroy, *Freedom on the Border* (Lubbock, Texas: Texas Tech University Press, 1993), 1.
2. Rebecca B. Bateman, "Naming Patterns in Black Seminole Ethnogenesis," *Ethnohistory*, 49, no. 29 (2002): 227.
3. See note 1, 2.
4. *Ibid.*, 21.
5. Phillip Thomas Tucker, "John Horse: Forgotten African-American Leader of the Second Seminole War," *Journal of Negro History* 77, no. 2 (1992): 76.7.
7. Alice Walker, *The Temple of My Familiar* (San Diego, California: Harcourt Brace Jovanovich, 1989), 185.
8. Encyclopaedia Britannica Online, s.v. "Indian Removal Act," <http://search.eb.com/eb/article-9042295>.
9. See note 2.

daring and heroic escapades. He was feared among the Americans, possibly because they feared the entire Native American nation would rise up under the command of Osceola against the fledgling United States.¹⁸

Collapse of Fortune

For over a year, Osceola and his fellow chiefs courageously led the Seminole warriors against the United States Army. However, their wives and children fell victim to the savagery of the army. The army destroyed any sign of villages they could find, including crops and people.¹⁹ The Seminoles lived off a plant called coontie (a starchy stem of a native swamp bush) and unsalted pork. They constantly moved to avoid detection.

Because of the Seminole's desperate state, Osceola tried many times through the course of the year to negotiate peace with the army. Neither side was willing to believe the other desired to negotiate, thereby continuing the war.²⁰

During the months he was on the move, Osceola caught malaria. His obvious illness led to a weakened Seminole following.²¹ The stage was set for his fall.

Colonel Jesup of the United States Army offered to meet with Osceola and his braves to negotiate a ceasefire. On October 25, 1837, Osceola and his band came to negotiate, hoping to end the war, but Jesup deceitfully had him arrested on the spot.²²

Osceola was never free again. He died, in a North Carolina prison, from malaria. After this, a large portion of the Seminoles were forced to migrate, while one chief, Arpeika, led a small band to southern Florida, where a portion of the tribe still lives today.²³

Toll of the War

The Second Seminole War cost the United States thirty million dollars and nearly eighteen-hundred lives. The war destroyed the reputations of the generals who led the U.S. forces.²⁴ Colonel Jesup, credited with ending the war, suffered the rest of his life with the label of a dishonest man because of his capture of Osceola.

Library of Congress, Prints & Photographs Division, LC-USZC4-2398



Lithograph prints, such as this, used in newspapers perpetuated the fear and mystique of the Seminoles in the minds of Americans and Europeans. This particular print was used in 1838 while reporting on a successful attack of the Seminoles at a U.S. army garrison.

Osceola successfully united a generally disorganized band to stand against the United States. He was not a chief by heritage or lineage, or a Seminole by blood — yet he lived, worked, laughed, bled, and died serving as if he were.

NOTES

1. Patricia R. Wickman, *Osceola's Legacy* (Tuscaloosa, Alabama: University of Alabama Press, 1991), 7.
2. *Ibid.*, 1.
3. *Ibid.*, xx.
4. *Ibid.*, xi.
5. James W. Covington, *The Seminoles of Florida*, (Gainesville, Florida: The University Press of Florida, 1993), 54.
6. *Ibid.*, 61.
7. *Ibid.*, 62–63.
8. *Ibid.*, 63.
9. *Ibid.*, 74.
10. See note 1, xxii.
11. See note 5, 73.
12. See note 1, xxiii.
13. William and Ellen Hartley, *Osceola: The Unconquered Indian*, New York, New York: Hawthorn, 1973), 124–25.
14. See note 1, xxiii.
15. *Ibid.*
16. *Ibid.*
17. *Ibid.*
18. *Ibid.*
19. *Ibid.*
20. *Ibid.*, xxiv.
21. See note 5, 94.
22. *Ibid.*, 95.
23. *Ibid.*, 74–75.
24. See note 1, xxiv.

The Spirit of Rebirth



Celebrating
the New Year
Worldwide

by Maria Molina and Brooke Ollerton

Three. Two. One. Happy New Year!

The clock just struck midnight. It's January first of a new year. Amidst showers of confetti and blaring noisemakers, people from all over the world have just witnessed the famous New Year's Eve ball drop at Times Square in New York City. They have gathered in celebration of the end of an old year and the beginning of a new. In addition to the festivities, people around the world see the New Year as a time to reevaluate their lives and make goals for self-improvement. They come together to share a common spirit: the spirit of rebirth.

New Year's is the most widely celebrated holiday throughout the world. In fact, it is celebrated by 172 countries.¹ Although most countries today celebrate the New Year on January first, it wasn't always this way. Anciently, the Romans celebrated the New Year in March (the first month of the Roman year) with a festival to Mars, the Roman god of war. However, when Julius Caesar assumed power, he changed Rome's New Year from March to January in honor of Janus, "the god of all beginnings and the keeper of the gates of heaven and earth."² This God was depicted as having two faces—one that looked back to the old year and one that looked ahead to the New Year. When the New Year came,

Janus was honored by the Romans through gift exchange and resolution making.³ Pope Gregory XIII, in 1582 attempting to reconcile civil and Church calendars, set the New Year on January first just as the Julian calendar did. Yet, it wasn't until the end of World War II that the Gregorian calendar—the calendar we use today—was accepted world-wide. As a result, most countries now celebrate the New Year on January first.⁴

Not only do many people throughout the world celebrate the New Year on the same day, they also share certain values and traditions. Most countries celebrate by making noise. The tradition of noisemaking began anciently and was believed to scare off evil spirits. Although noisemaking during New Year's celebrations today isn't linked to casting out evil, it is a prominent tradition in many cultures. For example, in Denmark, youth ring in the New Year by throwing pieces of broken pottery against sides of houses and banging on their friends' doors. In Japan, noisemaking is done by dancers who rattle bamboo sticks and pound drums as they travel from house to house. Although every culture does it differently, probably the most common form of noisemaking displayed throughout the world is the setting off of fireworks.⁵

Setting resolutions or wishing others good fortune in the coming year is another common practice because people want to start on a “clean slate” at the beginning of a new year and set goals to improve themselves. In addition, most cultures practice traditions with the hopes of obtaining good fortune in the new year. They actually started as a response to the extreme behavior of those who believed that indulging themselves in excess would get rid of the chaos in their life. The Puritans didn’t agree with this New Year’s practice. They believed it was a time for “religious renewal and spiritual resolve.”⁶ They encouraged the young generations to make New Year’s a time to resolve to change their lives. In conjunction with Christians around the world, Puritans also made vows, or resolutions, to help them develop talents, control weaknesses, and to better serve others. Resolution making soon steered away from being strictly religious, and became more secular at the turn of the twentieth-century.⁷ Although manifested in different ways, these common hopes and traditions are evidence of the spirit of rebirth felt all over the world on New Year’s.

The traditions of noisemaking and resolution setting are nowhere more evident than in the celebration of the *Año Viejo* in Ecuador. This country shares a tradition with other South American countries where people celebrate the *Año Viejo*, or Old Year, by making a scarecrow. Families throughout Ecuador make the *Año Viejo* dummy by stuffing old clothes with straw and then setting it on a chair outside their houses.⁸ A list is then made where each family member writes down the faults they want to get rid of for the coming year. At midnight, the family reads the fault list aloud and then both the scarecrow and the list of faults are burned while fireworks are set off.⁹ The burning of the *Año Viejo* scarecrow symbolizes leaving the old year behind and welcoming in the New Year with a “clean slate.”

Chinese New Year’s celebrations also include noisemaking and resolution setting. On New Year’s Eve in China, families have a special reunion meal where they put any quarrels aside. Once midnight comes, a very formal ceremony, *K’o T’ou* (pronounced “kow-tow”), is held where each person shares their New Year wishes and members of the family bow to each other.¹⁰ On New Year’s Day, fireworks are set off to make loud noises with the hopes of scaring off the *nian* monster, a legendary creature who is believed to appear at the end of each year to destroy people and their livestock.¹¹ In order to bring good fortune for the New Year, the Chinese avoid the use of sharp instruments, like knives, in order to prevent “cutting” good fortune; as well as the use of brooms, so they won’t “sweep” good fortune away.¹²

Miles away in Ethiopia, the same traditions of noisemaking and good wishes for the new year are also celebrated. *Enkutatash*, the Ethiopian New Year, comes in the springtime. Ethiopia celebrates, *enkutatash* on the first day of the Julian month *Maskareem*, which is September 11 on the Gregorian calendar.¹³ The celebration marks the end of the rainy season when the wildflowers begin to bloom in Ethiopia. The Ethiopian tradition of noisemaking is different from other countries—it’s a joyful, peaceful noise. As part of the festivities, children gather flowers and tall grasses and sing, beating drums from house to house, leaving bouquets, painted pictures, and good

wishes for the New Year at each house.¹⁴ In return for the good wishes they bring, they are given *dabo* (roasted grain), coins, and other presents.¹⁵

As old as holidays and traditions are, they bring people from all over the globe together, especially during the celebration of the New Year. It’s a time to learn from the past, and then leave it behind. It’s a time to start again as we renew and make goals. It’s a time to look forward to new opportunities and to the experiences a new year will bring. So, the next time you’re counting down as you watch the New Year’s Eve ball drop, remember the millions of people around the world who are also taking part in New Year’s celebrations. Some traditions may be the same, and some may be different, but we are all celebrating the great spirit of rebirth that comes with every new year.

NOTES

1. Robert S. Weaver, *International Holidays: 204 Countries from 1994 through 2015* (Jefferson, North Carolina: McFarland & Company, Inc. Publishers, 1995), 207.
2. Sue Ellen Thompson, *Holiday Symbols and Customs, 3rd Edition* (Detroit: Omnigraphics, Inc., 2003), 488.
3. *Ibid.*
4. Ruth W. Gregory, *Anniversaries and Holidays, 3rd Edition* (Chicago: American Library Association, 1975), xiii–xiv.
5. See note 2, 493–94.
6. *Ibid.*, 491.
7. *Ibid.*
8. Emily Kelley, *Happy New Year* (Minneapolis: Carolrhoda Books, 1984), 7–8.
9. Helene Henderson, ed., *Holidays, Festivals, and Celebrations of the World Dictionary, 3rd Edition* (Detroit: Omnigraphics, 2005), 374.
10. See note 2, 83.
11. *Ibid.*, 87.
12. See note 10.
13. See note 9, 169.
14. Embassy of The Federal Democratic Republic of Ethiopia, *Festivals and Holidays*. <http://www.ethioembassy.org.uk/Facts%20About%20Ethiopia/Facts%20About%20Ethiopia%20Homepage.htm>.
15. Margaret Read MacDonald, ed., *The Folklore of World Holidays, 1st Edition* (Detroit: Gale Research, 1992), 478.



Courtesy Elisa Lara

Opposite Page: In China, the New Year is brought in with fireworks and a parade with lanterns and a giant paper dragon. These traditions, along with many others, are symbolic of beginning a new year with the hopes of bringing good fortune and happiness.

Above: Families in Ecuador buy or make *Año Viejo* or “Old Year” dolls which they burn at the stroke of midnight on New Year’s Eve. The burning of these dolls represents the end of an old year and the beginning of a new. These dolls depict widely known figures, including athletes and politicians. Here a young boy is putting the finishing touches on his family’s *Año Viejo*, a famous soccer player.



How He Saw Us

The Prophet Joseph Smith and
Multicultural Americans

by Trevor Reed

“**Y**es, indeed, I guess I did know the Prophet Joseph,” related Jane Manning James, one of the first African-American converts to The Church of Jesus Christ of Latter-day Saints. James continued, “He came in every morning to see us and shake hands and know how we all were.” James and her family had been staying with the Smith family at the Nauvoo house in the early 1940s. She had become very close to Joseph Smith, Jr., first president of the Church.

“One morning before he came in, I had been up to the landing and found all my clothes were gone. Well, I sat there crying. He came in and looked around.

“‘Where’s all the folks?’

“‘Why Brother,’ I says, ‘I haint got any place,’ and I burst out a-crying.

“‘Well, you’ve got a home here,’ he says.

“We had come afoot, a thousand miles. We lay in bushes, and in barns and outdoors, and traveled until there was a frost just like a snow, and we had to walk on that frost.

“‘God bless you,’ [he said] and [he] pat me on the shoulder. To Sister Emma, he said, ‘Go and clothe her up, go down to the store and clothe her up.’ Sister Emma did. She got me clothes by the bolt. I had everything.”¹

That was the beginning of the friendship between the Prophet Joseph and Jane Manning James. But she wasn’t the only one to experience the deep love and confidence the Prophet had for multicultural Americans.



According to Jane Manning James, the Prophet Joseph was “the finest man I ever saw on earth. . . He’d always smile, always just like he did to his children” (see note 1).

Elder Elijah Abel of the Third Quorum of the Seventy also experienced working with the Prophet in Kirtland, Ohio and Nauvoo, Illinois. Abel was of mixed ethnicity, of African and Caucasian descent.² Under the direction of the Prophet, Abel became the first recorded African-American to receive the priesthood. In 1836, Abel was ordained an Elder and Seventy and received some temple ordinances under the hands of various brethren including Zebedee Coltrin and the Prophet Joseph.³

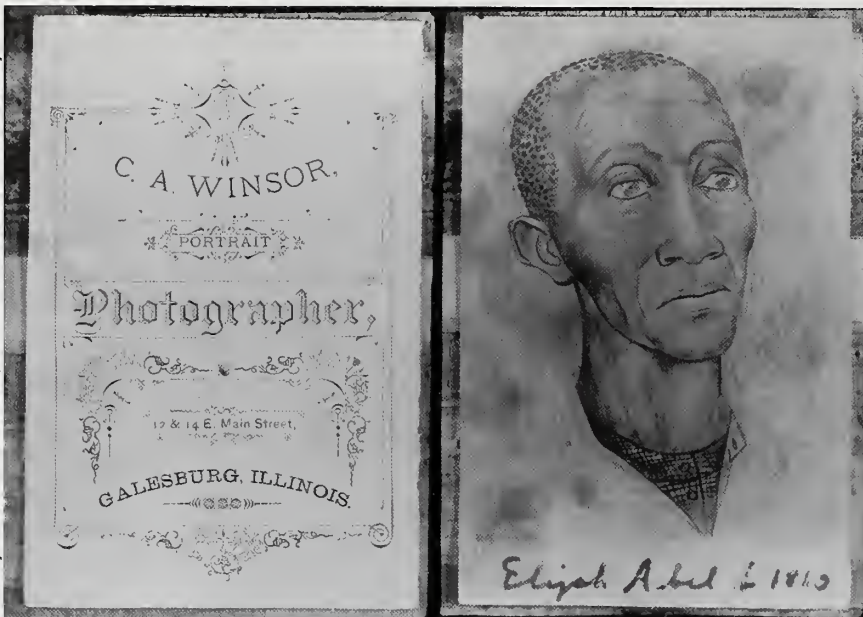
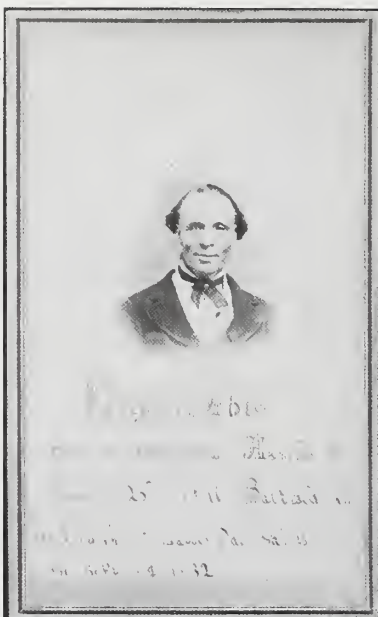
Joseph befriended Abel after he moved from Maryland to Kirtland in the early 1830s and then to Nauvoo.⁴ For a time, he resided with the Smith family and later received an assignment from the Prophet to be the Nauvoo mortician.⁵ Abel stayed close to Joseph during his trials. Abel was there in the room, supporting the Prophet’s family when Joseph’s father died.⁶ He was not

afraid to face danger in Joseph’s behalf, traveling to rescue the Prophet with several of the brethren after he was arrested by order of the Missouri governor.⁷

Joseph had great confidence in his African-American friend Elijah Abel. That trust was no more visible than in Abel’s assignments as a missionary for the Church. Even though he was uneducated and discriminated against by the brethren in the Church, he served three faithful missions.⁸ Abel was a firm believer in the Prophet’s divine appointment. Eunice Kenney, a convert to the Church baptized by Abel, heard Elder Abel’s testimony of the Prophet Joseph. “Abel was a man without education; it was difficult for him to read his text but when he commenced to preach, the Spirit rested upon him and he preached a most powerful sermon. . . . Abel set forth the claims of Joseph Smith to the prophetic office, showing the necessity of the everlasting gospel being restored to prepare a people for the coming of the Son of Man.” Abel not only testified powerfully to Kenney, but was able to use the priesthood given him under the hand of Joseph, leading to the conversion of both Kenney and her husband.⁹ After being ordained and sent by the Prophet, Abel led a life of powerful service to the Church until he passed away on Christmas Day in 1884.¹⁰

The Prophet Joseph was revolutionary in his thinking of racial equality for the day, despite the political pressures he faced. While maintaining a private kindness to African-Americans, he must have found himself in a tender position, especially in Missouri, regarding the looming issue of slavery. He once wrote in the April 1836 *Messenger and Advocate* newspaper, “I do not believe that the people of the North have any more right to say that the South shall not hold slaves, than the South to say the North shall . . . what can divide our union sooner, God only knows.”¹¹ However, this passiveness to the abolitionist movement did not last long. After moving to Nauvoo, Joseph recorded the following conversation with Elder Orson Hyde of the Quorum of the Twelve Apostles. Smith observed, “Go into Cincinnati or any city, and find an educated Negro, who rides in his carriage, and you will see a man who has risen by the powers of his own mind to his exalted state of respectability.” He continued, asserting himself even further, “Break off the shackles from the poor black man and hire him to labor like other human beings; for an hour of virtuous liberty on earth is worth a whole eternity of bondage.”¹²

Joseph was also prophetic in his views of diversity in the Church—he envisioned the vast number of races represented in current-day Church members today. From Nauvoo he wrote, “We may soon expect to see flocking to this place, people of every land and from every nation . . . persons of all languages and of every tongue, and of every color; who shall with us worship the Lord of Hosts in His Holy Temple and offer up their orisons in His sanctuary.”¹³ With the number of temples reaching one hundred nineteen in thirty-five different countries



Elijah Abel, depicted here in an early Daguerreotype photograph (left) and in a sketch (right), was the first African American to hold the Priesthood. Abel accepted calls from the Prophet to serve missions, build temples, and serve as the Nauvoo mortician.

throughout the world, this prophecy is becoming reality.¹⁴ Joseph must have seen how today's church members come from all over the world, from nearly every country on Earth.

Joseph's vision for an expanding church was first put into motion by offering the gospel to Native American tribes of the midwestern United States. On several occasions, tribes would visit the early Mormon settlements in Ohio, Missouri, Illinois, and Iowa to hear the words of the Prophet of God.

"I stood close by the Prophet while he was preaching to the Indians in the Grove by the Temple," explained Mary Ann Winters to a reporter in 1905. "The Holy Spirit lighted up his countenance till it glowed like a halo around him, and his words penetrated the hearts of all who heard him and the Indians looked as solemn as Eternity."¹⁵

Of the occasion, the Prophet wrote, "[I] met Keokuk, Kiskukosh, Appenoose, and about one hundred chiefs and braves of those tribes, with their families. I conducted them to the meeting grounds in the grove, and instructed them in many things which the Lord had revealed unto me concerning their fathers, and the promises that were made concerning them in the Book of Mormon. . . . Keokuk replied that he had a Book of Mormon at his wigwam which I had given him some years before. 'I believe,' said he, 'you are a great and good man; I look rough, but I also am a son of the Great Spirit. I have heard your advice—we intend to quit fighting, and follow the good talk you have given us.'"¹⁶

The Prophet listened to and cared for the Native American people. Almost immediately after organizing the Church, the Prophet announced the revelation that four of the strongest Church leaders, Oliver Cowdery, Peter Whitmer, Parley P. Pratt, and Ziba Peterson, should go and preach the gospel to

the Catteraugus, Wyandot, and Delaware tribes.¹⁷ The Prophet Joseph records, "A great desire was manifested by several of the Elders respecting the remnants of the house of Joseph, the Lamanites, residing in the West—knowing that the purposes of God were great respecting that people, and hoping that the time had come when the promises of the Almighty in regard to them were about to be accomplished, and that they would receive the Gospel, and enjoy its blessings."¹⁸ These men, sent by the Prophet, brought The Book of Mormon to hundreds of Native Americans, teaching them the story of their ancestors and showing them their inheritance in the Kingdom of God.¹⁹

In his journal, one of Joseph's successors, Wilford Woodruff, shared a very touching story about Joseph's relationship with the Native Americans. Nearing the end of his life, the Prophet found himself in a courtroom on yet another false charge. Having heard of visitors from the Potawatomi tribe, and most likely being unable to leave the courtroom, Joseph asked Hyrum Smith to bring the tribal leaders in during a court recess. After being presented to the Prophet, the leader of the group, finding himself among the Prophet's friends, arose and began speaking.

"We as a people have long been distressed and oppressed. We have been driven from our lands many times. We have been wasted away by wars, until there are but few of us left. The white man has hated us and shed our blood, until it has appeared as though there would soon be no Indians left. We have talked with the Great Spirit, and the Great Spirit has talked with us. We have asked the Great Spirit to save us and let us live; and the Great Spirit has told us that he had raised up a great Prophet, chief, and friend, who would do us great good and tell us what to do; and the Great Spirit has told us that you are the man

(pointing to the Prophet Joseph). We have now come a great way to see you, and hear your words, and to have you to tell us what to do. Our horses have become [ill] traveling, and we are hungry. We will now wait and hear your word.'

"The spirit of God rested upon the Lamanites, especially the orator. Joseph was much affected and shed tears.

"He arose and said unto them: 'I have heard your words. They are true. The Great Spirit has told you the truth. I am your friend and brother, and I wish to do you good . . . The Great Spirit has given me a book, and told me that you will soon be blessed again. The Great Spirit will soon begin to talk with you and your children. This is the book which your fathers made. I wrote upon it (showing them the Book of Mormon). This tells what you will have to do. I now want you to begin to pray to the Great Spirit. I want you to make peace with one another . . . ask the Great Spirit for what you want, and it will not be long before the Great Spirit will bless you, and you will cultivate the earth and build good houses like white men. We will give you something to eat and to take home with you.'"²⁰

The Potawatomis left, contented, to their lands to the south. They would reunite with the saints just three years later on the plains of Iowa, only this time both would be refugees from their homelands.²¹

The Prophet Joseph lived with persecution as well, being afflicted constantly by undeserved pain and suffering. His empathy towards these ethnic groups so despised by their countrymen came from the cruelty he faced almost daily by his oppressors. Yet, knowing the consequences of supporting these multicultural groups, the Prophet Joseph Smith stood boldly in public on behalf of these people he came to understand and love. According to Joseph Smith historians, it was because he advocated these groups that the saints were so savagely treated by the government they trusted to provide protection.²²

Jane Manning James was in Nauvoo the day Joseph Smith was murdered with his brother in the summer of 1844. Her simple testimony expressed the feelings she had for him as a prophet of God and her desire to follow him. "When he was killed, I liked to a' died myself, if it had not been for the teachers, I felt so bad. I was sick abed, and the teachers told me, 'You don't want to die because he did. He died for us, and now we all want to live and do all the good we can.' . . . After I saw him plain I was certain he was a prophet because I knew it. I was willing to come and gather . . . This is the Gospel of Jesus Christ and there will never be any other on earth. It has come to stay."²³

James, like all those who come to understand the Prophet Joseph and his work, will

remember him not only for his religious contributions, but for his charity towards people of all colors and all cultures. His accepting attitude and example of sacrifice for society's outcasts remain remarkable even today. He saw all people, black and white, as children of God.

NOTES

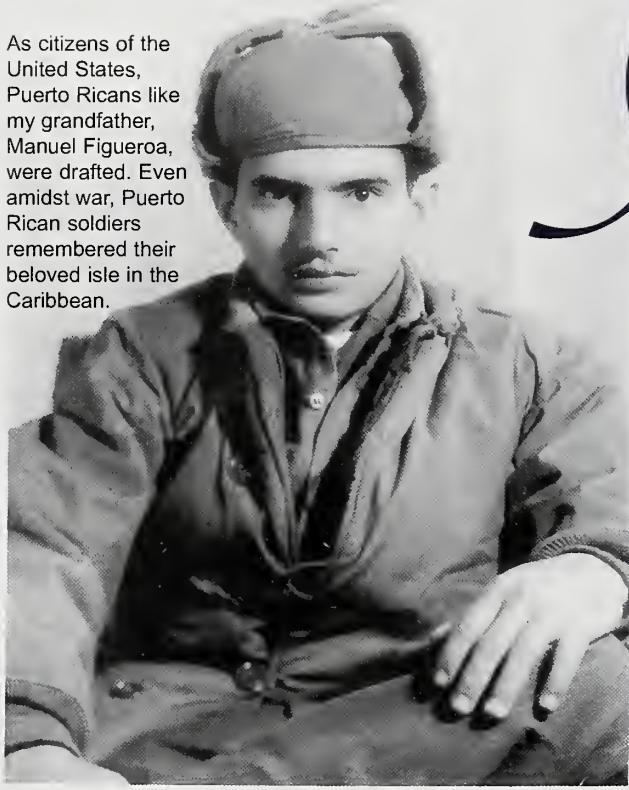
1. General Board of the Young Ladies' Mutual Improvement Associations, ed., "Joseph Smith the Prophet," *Young Woman's Journal*, No. 12 (December 1905): 551-553.
2. Lester E. Bush, "Compilation on the Negro in Mormonism" (L. Tom Perry Special Collections, Harold B. Lee Library, Provo, Utah, 1970), 168.
3. Eunice Kenney, "My Testimony of the Latter Day Work," LDS Church Archives quoted at Black Mormon: A Website dedicated to black members of The Church of Jesus Christ of Latter-day Saints, <http://www.blacklds.org/kinney.html> [sic.]; Andrew Jensen, *Latter-day Saints Biographical Encyclopedia*, (Salt Lake City: Western Epics, 1971), 3: 577; Bush, "Compilation," 168.
4. Newell G. Bringham, "Elijah Abel and the Changing Status of Blacks within Mormonism," *Dialogue*, No. 2 (1979): 24; Jensen, *Biographical Encyclopedia*, 3:577.
5. Andrew Jensen, *Latter-day Saints Biographical Encyclopedia*, (Salt Lake City: Western Epics, 1971), 3:577.
6. Bush, "Compilation," 16-17; Margaret Blair Young, interview by author, Provo, Utah, July 26, 2005.
7. Joseph Smith, B. H. Roberts, ed., *History of The Church of Jesus Christ of Latter-day Saints*, (Salt Lake City: Deseret Book Company, 1980), 4:365.
8. See note 4, 23, 30.
9. Eunice Kenney, "My Testimony."
10. See note 5, 3:577.
11. See note 7, 2:438.
12. See note 7, 5:84.
13. See note 7, 2:413.
14. See "Temples," Official Website of The Church of Jesus Christ of Latter-day Saints, www.lds.org.
15. See note 1, 558.
16. See note 7, 4:401-402.
17. Parley P. Pratt, *The Autobiography of Parley P. Pratt*, (Salt Lake City: The Deseret Book Co., 1938), 47, 57.
18. See note 7, 1:118-119.
19. Pratt, *Autobiography*, 52, 57.
20. Wilford Woodruff, quoted in Joseph Smith, *History of The Church of Jesus Christ of Latter-day Saints*, 5:479-481.
21. See note 7, 3:xxxii; Lawrence Coates, "Refugees Meet: The Mormons and Indians in Iowa," *BYU Studies*, no. 4 (1981): 491-514.
22. *Ibid.*
23. See note 1, 553.

Joseph Preaching to the Indian by C.C.A. Christensen. Courtesy of Brigham Young University Museum of Art. All Rights Reserved.



During the summer of 1843, several leaders from the Sac and Fox Native American tribe, along with their families, visited Nauvoo and heard the words of the Prophet Joseph Smith. Joseph was a friend to Native American tribes all over the western frontier, providing counsel and encouragement amidst their shared hardships.

As citizens of the United States, Puerto Ricans like my grandfather, Manuel Figueroa, were drafted. Even amidst war, Puerto Rican soldiers remembered their beloved isle in the Caribbean.



Isla Mía

Puerto Rican Longings

by José Figueroa

I was born far, *Borinquen*,
lejos de ti, mi patria,
and yet thou art mine.

Thou knowest:

I have seen *el Caribe*

but once,

felt its sea-sweet touch,

and yet it is my home.

I wasn't born in Puerto Rico,

but thou, enchanted isle,

thou dost claim me.

For thee I have tasted

in my grandma's *gandules*

Thy call I have understood
through my grandpa's thick accent,

thy rhythm in my father's music —

salsa, merengue, décimas.

Puerto Rican families emigrated in search of job opportunities and established a new reality on the mainland. This change, however, in no way diminished their sense of Puerto Rican identity.



I pull the tired grey shirt over my head and read the upturned image under my chin—a faded *jibaro* hat with a *güiro* and *maracas* and the lines of a Bobby Capó song, “*Yo no puedo ocultar el orgullo que siento de ser puertorriqueño.*” (I can’t hide the pride I feel to be Puerto Rican.) I am.

I am also from desert strains, from the border—Mexican. Since infancy, I’ve crossed into Mexico, down to San Andrés, on my mother’s syllables: ancestral stories of saintly humility and bold courage. How a single bible and a fearless great-grandmother have changed our lives is my favorite reciting of my heritage. I am, flesh and bone, a son of México Lindo.

But the blood that caresses these Mexican bones, that life liquid, will forever be Puerto Rican.

I’ve never been to Puerto Rico. The closest I’ve been is the desert of Zulía, western Venezuela. But there the *tambor* beat was like the *tambor* beat in Puerto Rico—shouts of *Bomba!* on the beach, with old men in dark skin and white hats dancing in skillful limps. As I walked where South America eases into the Caribbean waves, I imagined a short plane ride to *Borinquen*, Taíno name for Puerto Rico, and descending on San Juan from the portentous clouds of *Juracán*, Taíno god of the storm. I imagined me home.

I’ve thought, many times, about how strange a thing that is—longing for a place you’ve never physically known. But the sensation is real. It is as American author Carson McCullers wrote, “The emotion is Janus-faced: we are torn between a nostalgia for the familiar and an urge for the foreign and strange. As often as not, we are homesick most for the places we have never known.”¹

Whether born on or off the island, we are part of it. There are about 7 million Puerto Ricans in the United States alone: 3.6 million on the island, 3.4 million on the U.S. mainland.² All yearn for *Borinquen*. Though some are lifetimes away from her soil, there is an inherited connection that we nurture with the island. It is a love and a nostalgia that we share for the island, characteristics that unite us, especially in difficult times.

My grandfather recalls Vietnam, when the Puerto Rican soldiers would gather together and lift their voices in the jungle nights. Their song was *Volver, Volver* (Return, Return). Even through the misery of war, there would be a guitar and the soldiers would sing to their island. “I’ll listen to my heart, I’m dying to return,” were the words, “To your arms once again . . . I’m longing to return, return, return.” They would remember their island home far away in the Caribbean, their childhood and their families, their Puerto Rico.

The Puerto Rican nostalgia is unique because of its circumstance. The island port is rich with a colonial heritage which began with the arrival of Columbus in 1493. For four centuries, Spanish, Taíno, and African cultures mixed on the island like colored sands on the beaches, all one people.

In 1898, the Spanish-American War snatched Puerto Rico from Spain and thrust it into U.S. hands. Change began at once. The island was independent beforehand, relying on simple farming to meet basic needs, but became a sugar cane-dependent economy. Wealthy absentee owners held most of the sugar cane plantations on the island, and the people of the island working the field jobs.

Early in the twentieth century, the demand for Puerto Rican sugar subsided and the dust of poverty settled on the island. Beneath that poverty, however, Puerto Ricans were granted hope. The 1917 Foraker Act decreed that Puerto Ricans were U.S. citizens and could travel between the mainland and the island without a passport. As a result of the act and low-cost travel, many Puerto Ricans sought jobs on the mainland to alleviate their condition and have a part of the American dream.

Far from home, nearly two million Puerto Ricans forged a new existence in the cold ghettos of New York City and Chicago.³ But it was an existence of transience. For, while Puerto Ricans were U.S. citizens, they never stopped loving their island. Puerto Rican nostalgia could be indulged with a discount ticket to *Borinquen*. To this day, Puerto Ricans, even those now generations away from *Borinquen*, travel between Puerto Rico constantly in a phenomenon that has come to be known as a “revolving door” migration.

Still, many of us have never seen the white shores of the island. But something pulls our hearts to it like a magnetic voice that resonates in our blood. We are Puerto Rican and there is no discounting our pride to be so. Quibbles over who is and who isn’t end in naught when we speak about our affection for the island. We sing *En Mi Viejo San Juan* with the same emotion. Our reason and authority to call ourselves so is our love for the island. As the Bronx-born poet, María Teresa Fernández, has written: “¡Mira! No nací en Puerto Rico. / Puerto Rico nació en mí.” (I wasn’t born in Puerto Rico. Puerto Rico was born in me.)⁴

All over the world, there are Puerto Rican Jews, Puerto Rican Muslims, Black Puerto Ricans, Mexican Puerto Ricans—all are *Puerto Ricans*. And I, in Texas, loving a memory that I inherited. Beloved *Borinquen* of my soul. We come together, *Una Sola Nación Boricua*.

I’ve thought about when
I die
where will I
sightless lie
At sea,
In the Gulf, between
México Lindo
and
Borinquen.

NOTES

1. Carson McCullers, “Look Homeward, Americans,” in *The Mortgaged Heart*, (Boston: Houghton Mifflin Company, 1971), p. 209.
2. U.S. Bureau of the Census, *The Hispanic Population, 2000*. Prepared by the U.S. Department of Commerce, Economics and Statistics Administration, Bureau of the Census. Washington, DC, 2005.
3. Carmen Teresa Whalen and Víctor Vázquez-Hernández, ed., *The Puerto Rican Diaspora* (Philadelphia: Temple University Press, 2005), 2.
4. María Teresa Fernández, “Ode to the Diasporican,” http://www.virtualboricua.org/Docs/poem_mtf01.htm.

Democratizing

Beauty

Hispanic-American Artists of
the New Deal Era

by Brooke Ollerton

When the Great Depression hit, much of the beauty in America faded. In 1933, the worst year of the Depression, a presidential Research Committee on Social Trends reported “for the overwhelming majority of the American people the fine arts of painting and sculpture . . . do not exist.”¹

The federal government’s response was an effort to democratize art. President Franklin D. Roosevelt often spoke about his desire to give the American people a “more abundant life,” both economic and aesthetic.² Accordingly, he promised Americans a “new deal,” putting them to work building roads and bridges, repairing library books, mapping the country, and creating art for public buildings throughout the United States.

The Public Works of Art Project (PWAP) and the Works Progress Administration’s (WPA) Federal Art Project Number One (FAP) were the best-known public art programs. Created in 1933 and 1935 respectively, they “aspired to make art a larger part of the American life and thereby improve the quality of that life.”³ PWAP’s director explained, “If we can create the demand for beauty in our lives, our slums will go. The ugliness will be torn down and beauty will take its place.”⁴ To that end, thousands of American artists applied their creative talents.

Although they were a minority in America and in federal art programs, a significant number of Hispanic-American artists aided the effort to bring beauty to the masses. Their efforts have gone largely unnoticed, but their contributions epitomize the ideals of New Deal public art programs.

The Hispanic artist who achieved the most recognition was wood sculptor Patrocinio Barela. Barela, a Mexican-American, lived in Taos, New Mexico.⁵ Like most Americans at the time, he struggled to make ends meet by mining, farming, and hauling dirt with horses.⁶



Above: *Patrocinio Barela and his son Luis (1936), Taos, New Mexico. Photo courtesy of E. Boyd Files 40 715, Museum of International Folk Art, a unit of the Museum of New Mexico, Santa Fe.* Barela was like most Americans, struggling to feed a family. He found work with the WPA, creating sculptures like these, and selling them for about twenty-five dollars each.



Left: *Hope or The Four Ages of Man.* Sculptor and WPA artist Patrocinio Barela explained that it represents the growth of man, like a tree, from youth to old age. Barela’s artwork often touched on universal human experiences, making his art accessible to every man.

Courtesy Museum of International Folk Art, Santa Fe, New Mexico, Dept. of Cultural Affairs.

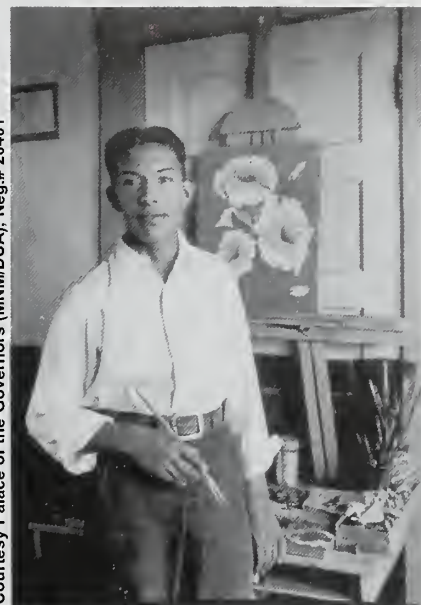
Courtesy National Archives, RG-69-AG-1000

Right: Pedro López Cervántez (1915–1987), *Red Flowers* (1937), oil on masonite, Texico, New Mexico. International Folk Art Foundation Collection, Museum of International Folk Art, a unit of the Museum of New Mexico, Santa Fe (FA.1999.33.1). Photo by Blair Clark. This painting is an example of art commissioned by the federal government during the New Deal Era. Colorful works were displayed in public buildings across the country to help lift the spirits of an impoverished nation.

Courtesy Museum of International Folk Art, Santa Fe, New Mexico. Dept. of Cultural Affairs.



Courtesy Palace of the Governors (MNM/DCA), Neg.# 20401



Above: Pedro López Cervántez in his studio, ca. 1936. As an artist during the New Deal Era, Cervántez aspired to give the beauty and color of American landscapes “a place in every home” (see note 14).

Hispanic-American artists' achievements [during the Great Depression] carried beauty to even the most common citizen at one of the nation's gloomiest times. . . . [they] brightened hospitals, housing projects, schools, and other public buildings with their works.

“Before this government work come,” he remembered, “I must find food for five mouth. Sometimes I make maybe twenty-five cent a week. A week! If I have good luck.”⁷ Barela started carving in 1931 when a friend asked him to fix a statuette whose arms had become detached. The artist placed a few pieces in a store window, which WPA administrator Ruth Fish saw. Impressed with the artist’s work, she responded, “Well, Pat . . . if you want to lay off—to rest—them horses I can make papers so you can do the carving and let the horses rest.”⁸

Barela received international acclaim for his work as a WPA artist and throughout the rest of his life. His pieces were exhibited in the White House, in New York City’s Museum of Modern Art, at the 1939 World’s Fair, and throughout Europe.⁹ *Time* magazine called him the “discovery of the year” in 1936.¹⁰ In spite of the attention, Barela remained true to his humble roots and his art reflected his life experience. Through his semiabstract sculptures he addressed topics like birth, love, faith, and death—experiences that every American had. Holger Cahill, FAP director, believed that articulating those experiences was exactly what art was supposed to do. “Art is not merely decorative, a sort of unrelated accompaniment to life,” he wrote. “In a genuine sense it should have use; it should be interwoven with the very stuff and texture of human experience, intensifying that experience, making it more profound, rich, clear, and coherent.”¹¹ By connecting with and expressing such human experiences, Barela’s art reached everyone.

Another Hispanic artist who received attention during the WPA art projects was Pedro López Cervántez. Born in Wilcox, Arizona, to mixed Mexican-Indian and Spanish parents, he moved to Texico, New Mexico, where he began painting in school. Cervántez worked

on the railroad and in cotton fields, but learned to paint pottery from his grandfather. Unlike Barela, Cervántez was formally trained in painting. His work was featured in the *Masters of Popular Painting: Modern Primitives of Europe and America* exhibit and the 1939 World’s Fair. Cervántez also assisted New Mexico’s FAP Director Russell Hunter on fresco murals at the De Baca County courthouse in Ft. Sumner, New Mexico.¹²

Cervántez’s work was important enough to be included in the Federal Writers’ Project *WPA Guide to 1930s New Mexico*, which documented history and culture in the state. “Pedro . . . has painted some of the most significant pieces of the Southwest,” it declared.¹³ Cervántez’s subject matter and his ideas about color democratized his work. The artist portrayed scenes New Mexicans would see every day: farms, mountains, outhouses, street corners, and front porches. He explained, “My favorite subject is landscapes, direct from nature, because I feel that all this beauty and color should have a place in every home.”¹⁴ Cervántez brought that color *inside*, brightening people’s lives.

Hispanic communities, as well as individual artists, worked to improve their surroundings. At the Melrose Federal Art Center in New Mexico, Estella Garcia taught students to embroider designs on bedspreads, seat covers, and curtains, an art form called *colcha* embroidery. The *colcha* stitch has been associated with the upper and middle classes in Spain. It was perceived to be an art form superior to weaving. Historically, *colcha* pieces were used for decoration and in religious ceremonies; however, that changed with the women of Garcia’s embroidery class.

Prolific in their work, the women created numerous pieces for public buildings in their communities. For example, they

embroidered large theater curtains for Melrose High School, Carrie Tingley Hospital, and the Albuquerque Community Playhouse. The women also made wall hangings and samplers that hung in New Deal era government buildings. Their work beautified the community and helped buoy spirits and by the very nature of the art forms these women created—art forms which were suited for everyday use—they opened the door for art to be a part of everyday life.¹⁵

Hispanic-American artists' achievements carried beauty to even the most common citizen at one of the nation's gloomiest times. As these programs began, Cahill commented, "A great Democracy has accepted . . . art as a service to the state. It has taken the snobbery out of Art, and made it part of the daily food of the average citizen . . . [it has recognized] that things of culture and of the spirit contribute to the well-being of the nation."¹⁶ Hispanic-American artists brightened hospitals, housing projects, schools, and other public buildings with their works. Their work was displayed in many of the WPA art centers and galleries nationwide where people could learn to paint and sculpt, listen to lectures on art, or view art created by their neighbors and FAP artists.

In addition to enriching an aesthetically impoverished nation, the New Deal art programs saved artists' skills and art forms from extinction "at a time when there were few private commission and sales."¹⁷ Conserving such skills and talent was especially important among traditional Hispanic arts because they were regional and could only be passed on by those who had perfected the techniques. Preservation allowed the beauty to be passed on to future generations.

Hispanic art forms were recorded and preserved in the WPA *Index of American Design*. The *Index* was an "effort to consider the past" and to uncover traditions which could become "a firm body of reference" for artists.¹⁸ In the *Portfolio of Spanish Colonial Design in New Mexico*, a forerunner of the *Index*, images of *santos* (statues of saints), chests, embroidery, and painted wall hangings made mostly by Hispanic artists are preserved.

In addition to the *Index* and *Portfolio*, Hispanic artists recorded the history of their mediums and art forms, as well as materials used and methods employed, in "Blue Books." The "Blue Books" preserved knowledge of Spanish colonial furniture, tanning, tin craft, embroidery, etc. Dolores Perrault Montoya, a fabric artist and weaver, recorded her knowledge of different sources for dyes and techniques for coloring wool in the *Vegetable Dyes Bulletin*. The *Bulletin* was used in vocational schools, stores, and WPA programs throughout New Mexico.¹⁹ Not only was the work of such artists used to beautify their environment, it was recorded and is now available to all.

In the end, Hispanic artists involved in New Deal art projects even helped define American cultural identity. During the Depression, Americans searched for "culture which was uniquely American."²⁰ Hispanic-Americans added their perspective to that search. Cahill acknowledged their contribution. After compiling one of the first national exhibitions of New Deal art, Cahill reflected, "Many little-known aspects of this extraordinarily varied country of ours have been brought into the current of art. Through this we are



Courtesy Palace of the Governors (MNM/DCA), Neg. #90204

Estella Garcia and her WPA Colcha Embroidery Class at the Melrose Federal Art Center. Garcia taught women in the community the art of *colcha*. Their beautifully detailed embroidery was displayed in New Deal art exhibitions as far away as Bloomingdale's in New York City.

discovering that the country differs considerably from the 'standardized America' which was so thoroughly advertised in the recent past."²¹

Through their participation in the New Deal art programs, Hispanic artists fulfilled the dream of what New Deal art was intended to be. At a time when life was falling apart all around them, they built up their communities with their art. They shared their experiences and life view with every American. They were a medium for carrying beauty to their fellow Americans, both then and now.

NOTES

1. Richard D. McKinzie, *The New Deal for Artists*, (Princeton, NJ: Princeton University Press, 1973), 4.
2. *Ibid.*, x.
3. *Ibid.*, xi.
4. *Ibid.*, 10.
5. Edward Gonzales and David L. Witt, *Spirit Ascendant: The Art and Life of Patrocinio Barela*, (Singapore: Red Crane Books, 1996), 2.
6. Patrocinio Barela, interview by Sylvia Loomis, July 2, 1964, Cañon, New Mexico, transcript, Smithsonian Institution Archives of American Art, <http://www.aaa.si.edu/oralist/oralist.htm>.
7. Francis V. O'Connor, *Art for the Millions: Essays from the 1930s by Artists and Administrators of the WPA Federal Art Project*, (Greenwich, CT: New York Graphic Society, 1973), 98.
8. See note 6.
9. *Ibid.*
10. Tey Marianna Nunn, *Sin Nombre: Hispana and Hispano Artists of the New Deal Era*, (Albuquerque: University of New Mexico Press, 2001), 145. See also www.wpasinnom bre.org.
11. Museum of Modern Art, *New Horizons in American Art*, (New York: Museum of Modern Art, 1936), 40.
12. See note 10, 48–9, 51.
13. Writers' Program of the Work Projects Administration in the State of New Mexico, *The WPA Guide to 1930s New Mexico*, (Tucson: University of Arizona Press, 1989), 169.
14. See note 10, 55.
15. *Ibid.*, 111–112.
16. *Ibid.*, 7.
17. See note 1, xi.
18. See note 11, 24.
19. See note 10, 23, 103–4.
20. See note 1, xi.
21. See note 11, 30.



Eagle's Eye Magazine
Multicultural Student Services
Brigham Young University
1320 WSC
Provo, UT 84602

HBLL EXCHANGE SECTION
S212 HBLL
PR000 UT 84602

EAGLES FIVE

Volume XXXVII, Number 1

December 2006



A Unified
Tradition

page 18

Harlem
Reborn

page 28

Rising to
New Heights

page 32

